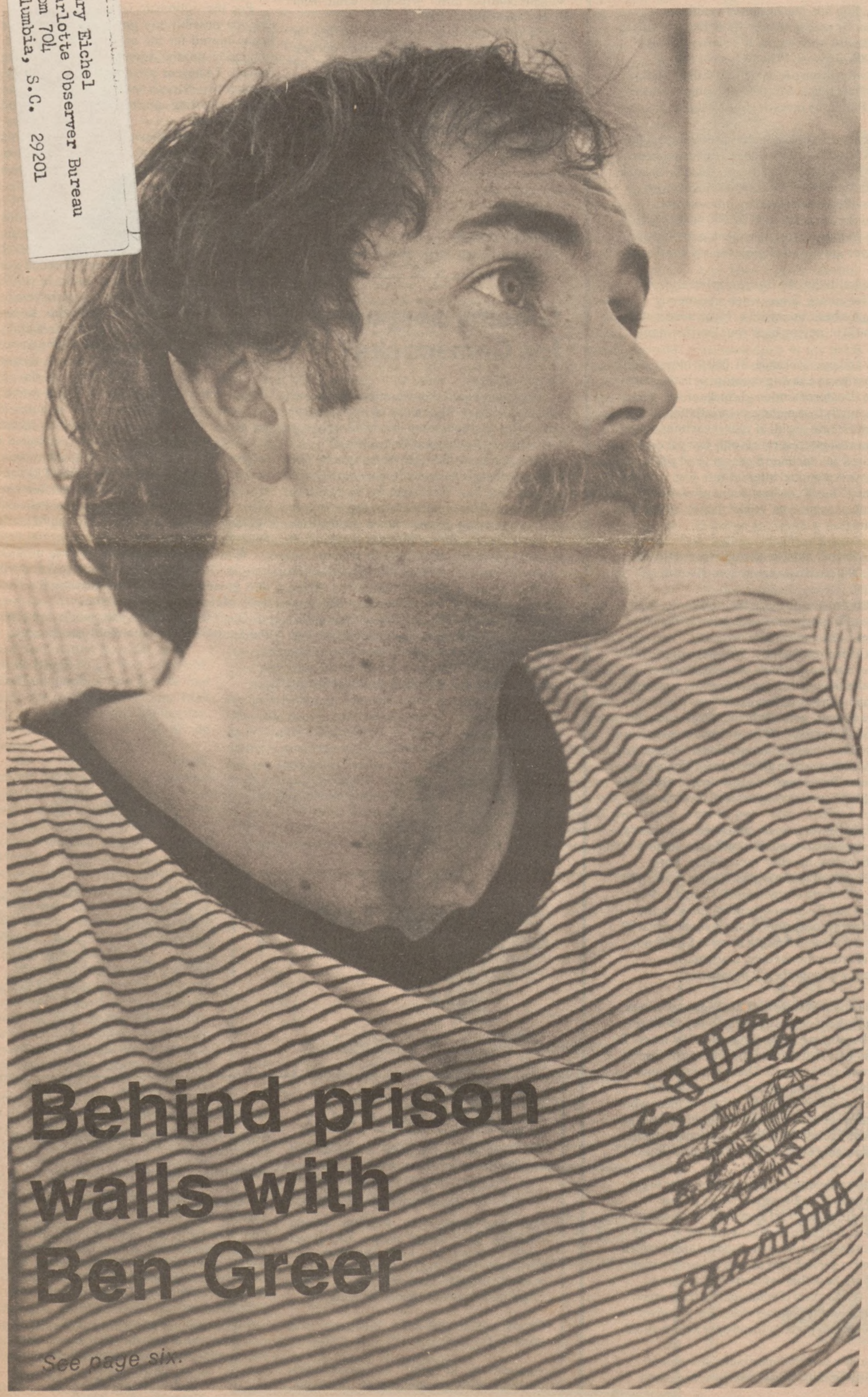
Ode to the vanishing Southern restaurant, pg. 5

OSCEOLA

south carolina's newsweekly
sept. 19, 1975
25¢

Henry Eichel
Charlotte Observer Bureau
Room 704
Columbia, S.C. 29201



Behind prison walls with Ben Greer

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DON FOWLER'S DILEMMA

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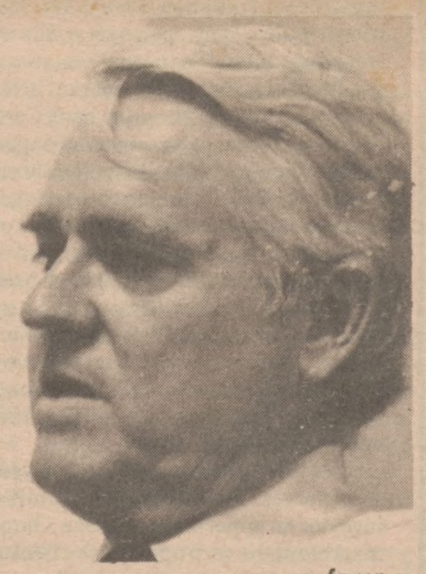
FRITZ AND THE OIL FIGHT



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EARL SCRUGGS CELEBRATES

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THE Political economy BY ED MEADOWS

The secret of wealth in America

Yes, there is a bit of a secret to understanding how one becomes wealthy in America. It's not necessarily by hard work nor by prayer nor servitude that one enters the ranks of the truly rich in this nation. Platitudes be damned. It's more a matter of simple mathematics. Suppose you have $1,000 to invest. What is ten per cent of $1,000? It is $100 -- chickenfeed, really. But what is ten per cent of $100,000? That comes to $10,000. Now the numbers begin to talk sense. $10,000 is nothing to sneeze at, especially if you made it without lifting a finger, by investing in a virtually risk-free bond or other money instrument.

Hark, now, for an important deduction is about to be made. It is precisely that the rich become richer because they have, say, $100,000 free and clear to invest in some negotiable instrument, or in some lucrative enterprise, or in good real estate. Once you accumulate such a sum, there are endless opportunities for you to invest with little risk but fat return. Your minimum gain will be the prevailing interest rate which, as we pointed out already, becomes quite attractive at $100,000 or above. If you want to take more risk, you can increase your return to 50 per cent, even 100 per cent. And as for taxes, if you have $100,000 you are fit and eligible for any number of safe tax shelters.

But if you don't have $100,000 or more (admittedly, the figure is arbitrary), you remain naught but a consumer, a drainpipe for money. Every week, you merely recycle your salary into the economy, paying for basic necessities. If you need a new car, you must seek credit and chances are you'll be paying back your loan for many months with much interest.

Now suppose you have saved, by penury and perseverance, $1,000 to invest. No matter where you invest that paltry sum, whether in a savings account or in the stock market or in a bond, the most you will earn is the aforementioned chickenfeed. And the chances are more than good that you'll actually lose money, once inflation is accounted for. To illustrate, if the stated interest rate (yield) of your investment is ten per cent but inflation is at eight per cent, your real interest rate is only two per cent, because the value of the money you've invested has declined 8 per cent and you'll be repaid with cheaper dollars. (Real interest rate = nominal interest rate less inflation rate figured for the length of your investment.) Thus if you have money in a savings account at six per cent and inflation is at seven per cent, you've lost money, albeit less than if you had left your money under a mattress.

But it's also been proven that small investors in the much-vaunted stock market, regardless of inflation, always lose money. After all, stock brokerage fees at $1,000 can virtually eat up any profit, while at $100,000, such fees are not much worth worrying about. It's the mathematics again.

The fact is that money market investments are designed for the well-to-do. You can't even buy a high-grade bank Certificate of Deposit unless you have $100,000. The same is true for commercial paper, which are actually IOUs issued by corporations in exchange for the short-term use of your money. Without a fund of at least $100,000, it's impossible to engage in arbitrage, perhaps the safest form of investment ever (arbitrage is the act of simultaneously buying and selling a money instrument or money itself -- foreign exchange -- in two different markets when there's a price differential). Stock brokerage houses, most of them, will give you the back of their hand unless you have a good $50,000 or $100,000 or more to invest. Various government bonds only come in $1,000 or larger denominations. Foreign currency futures require a fat reserve of capital in case you guess wrong. Nor can you even consider buying into a profitable business unless you have upwards of $100,000. Well, the litany could continue but the point has been made: the small investor is left out in the cold.

Yet there are ways to beat the system, if you're very smart, and have a gambler's steel nerves. The commodities futures and stock options markets offer the small investor an opportunity to make a huge profit or lose his shirt very quickly. Both markets allow such opportunity because they permit low margins. That is to say, you can buy a contract for future delivery of $28,500 worth of soybeans for only $3,000 or so. Fortunes have been made thusly with only small commodity price movements More fortunes, though, have been lost. And with stock options, surveys show that 80 per cent of the buyers lose their entire investment, which might be up to $1,000 per 100 share block of common stock opted for. (Pardon the sketchy, inadequate explanation of these two markets, but space is wanting: they'll be taken up separately in later columns.)

These futures markets are highly volatile and therefore highly dangerous unless you know just what you're doing and have a high roller's ruddy sensibility. Both are what economists call "zero-sum games" wherein for every winner there's a loser. Be assured that the winners are mostly professionals that cater to the public (the losers). Furthermore, these markets are rife with fraud and kookery. There are even some "investment advisors" who will sell you advice on commodities trading derived from astrological readings. There's a sucker born every minute. (Many of those who lose money in the futures markets, in fact, turn out to be intelligent, highly-educated people who just don't know much about investing, but think they do. Medical doctors are known as the biggest suckers of all, presumably because they have little time or taste for the intricacies of finance.)

Finally it becomes all too apparent that the only way for the small investor to get rich is to turn into a large investor. That can be boiled down to the more primal question, How do you get the $100,000 in the first place? If I knew any easy answer, I might tell it to you, but only after I had tried it. Yet there is no easy answer. Unless fortune deigns that you inherit it or find it in some back alley or discover an oil well in your back yard, you must produce some good or service that people value very highly. If you can play a mean guitar or throw a 50-yard pass that connects or discover a cancer vaccine, your fortune is guaranteed. If you excel in what you do, truly excel, one day you could be making $100,000 in payment for your services. But it is given for only a few to excel and fewer still to be in the proper place at the proper time to profit from their excellence.

Of course, there's always the dope trade. It's said that marijuana smugglers make a minimum tax-free profit of $100,000 per month in a slow month, and much more in busy times. ■

letters

No nitpicks, please

To the Editor:

Was Venson (Osceola, August 29) a metalworker or a resident of the French Quarter of New Orleans before he became a film critic? Elsewise I cannot see where his elegant boldface term "wrought" came from in his **Nashville** review.

To deny the taut, creative overview in **Nashville** is to see the film through opaque spectacles. To assume that films must be "wrought" to be fine is to sift creativity through alphabet soup.

Indeed an insipid and sallow nitpick, Venson. Critics should play word games in their private boudoirs.

Fully yours,
Tim Beall
2 Granville Rd.
Columbia, S.C. 29209

Steadman replies:
The writer is obviously overwrought.

Gloomy season for Gamecocks?

To the editor:

Have you heard the one about the follow who had to have 90 percent of his brain cut out? After the operation, he could only say two words: "Gooooooo Gamecocks!"

This year is no different from the rest. The USC fan doesn't have any idea what the '75 team will be like. Nevertheless, somewhere in the back of his mind, he's saying, "We've got Tech the first game at home. Prime time to knock the Rambling Wreck's block off. If we beat Tech, we might just be rolling."

As the eyes go through the schedule, the Gamecock fan is pleased that many of the tough games will be played at Williams-Brice. Georgia Tech at home, Georgia at home, Baylor at home, Virginia at home. "At least we'll have a home-court advantage," he says to himself. Then, all of a sudden the orbs become misty and the mind and heart begin to throb. Everything was fine until I got to Louisiana State at Baton Rouge -- 7:30, followed by North Carolina State at Raleigh, 1:30. Get the casts and crutches ready! These back-to-back nightmares make this fan want to swallow his pop-top, eat his boilet peanut shell and all. Then that old garnet and black light from within me begins to shine. Say we do lose to LSU and State, our record would still be 9-2, wouldn't it? Well, wouldn't it?

More from the USC mind...

For the optimistic Gamecock fan, what can you possibly say good about Ron Bass being injured for the season? Number one, somebody on the squad must be making contact. Last year we didn't hurt anybody. Number two, it was a definite way of deciding who the starting quarterback will be. Good thinking team.

What's good about Street and Smith's magazine picking us as an underdog to Appalachian State? At least we'll have one upset to look forward to. Or will we?

Further wishful thinking...

If the Cocks can win seven games this year, maybe we can beat Clemson out of the Peach Bowl. Jim Carlen knows about Peach Bowls. Who was the coach who rubbed our faces in the Atlanta mud back in 1969: Anyway...if you can't beat 'em, hire 'em.

The optimism of the USC fan is not without reason. In 1972 we played an awfully good Florida State team and although we already had six defeats under our belt, by god we beat 'em. In 1973 we outplayed, outmuscled and outspirited a highly-ranked LSU team until the last couple of minutes of the game. Then their quarterback scrambled for what seemed like five minutes and found a receiver 50 yards down the field. They won. Still, it was the most exciting game I've ever seen in the Cockpit. Talk about excitement. What other team can fumble the ball and have his opponent recover it and run 84 yards for a touchdown.

What's good about the gloomy predictions for '75? Anything the Gamecocks do will look great. Let's hope they become the New York Mets of college football.

Don't forget to go by Cromer's and bring the Southern Comfort. We'll get through.

Snuffy Davis
Columbia, S.C.

Feiffer

IN THIS BICENTENNIAL YEAR THE QUESTION ARISES: HAD THE BOMB EXISTED IN 1776 WOULD GEORGE WASHINGTON HAVE NUKED YORKTOWN?
WOULD ABE LINCOLN HAVE NUKED VICKSBURG?
WOULD TEDDY ROOSEVELT HAVE RECOMMENDED A TACTICAL STRIKE AGAINST SAN JUAN HILL?
WOULD WOODROW WILSON HAVE NUKED BERLIN?
IN THE EVENT OF ANOTHER KOREAN WAR - WILL I NUKE NORTH KOREA?
FOR THE ANSWER TO THESE QUESTIONS I TURN TO OUR RESIDENT HISTORIAN, DR. KISSINGER
I CAN NOT BELIEVE WOODROW WILSON WOULD HAVE NUKED BERLIN!

OSCEOLA

"Freedom of the press is guaranteed only to whose who own one."
--press critic A.J. Liebling

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politicus

Tom Smith sees the light

As if to underscore some of the points Politicus was trying to make last week about political financing, a couple of notables in the South Carolina Democratic Party have been treating the state's daily newspaper readers to a lively verbal exchange involving the recent Columbia fund-raising dinner for 1976 legislative candidates.

The First Annual Democratic Legislative Dinner was held at Columbia's Wade Hampton Hotel August 20. The program theme was a tribute to the Democratic leadership in the General Assembly, including the great reform trio of Senators Marion Gressette of Calhoun and Rembert Dennis of Berkeley, and House Speaker Emeritus Sol Blatt of Barnwell. There were also accolades for Blatt's successor, Speaker Rex Carter of Greenville.

Chairing the sponsoring committee was Richland Senator Isadore Lourie, who explained that none of the money raised at the $50-a-plate dinner would be diverted to helping liquidate the party's $250,000-plus debt, but that all would go to a special fund earmarked for Democratic legislative candidates in the 1976 general election. Attendance was unexpectedly good, and Lourie announced in a press release that some $23,000 had been netted from the affair.

The shindig was marred, however, by first the private and later the public protestations from Senator Tom Smith, D-Florence, generally regarded as one of the Senate's "young Turks."

To facilitate sales of dinner tickets, Smith and each of the other 152 Democratic legislators were sent letters with eight tickets enclosed, suggesting that each be responsible for selling the tickets to friends or some "group or organization." Smith reported it was suggested to him that Carolina Power and Light Company, one of the state's three major public utilities, would be an appropriate "group or organization."

Smith returned six of the tickets to state Democratic Party Headquarters, along with his personal check for $100 as payment for two tickets. The Florence senator complained that the whole scheme smacked of a shakedown of special interest groups -- which he felt violated the spirit, if not the letter, of the newly-enacted ethics legislation. That legislation requires among other things, the disclosure of contributions of $100 or more to political candidates. If the money netted from the legislative dinner were to be distributed through the party, however, that would be the source shown on a candidate's report -- not "some company or lobbying group which bought 15 or 20 tickets to put into the pot." Smith called the arrangement "laundering" -- a term that came into common usage in the course of the Watergate proceedings last year.

The fur began to fly when Smith's $100 contribution was returned to him by new party executive director Martha Marr. If Smith was concerned about the arrangements, his money should not be accepted, reasoned Ms. Marr. The resentful tone of Marr's communication was unmistakeable.

Later, former Demo executive director and present party chairman Don Fowler added his fume to the fire with a chastising letter to Smith saying he was proceeding "either from ignorance or irrational logic."

The fact that the details of the flap found their way into the newspapers was presumably intended by Smith, and particularly aggravating to Fowler. Chairman Don was, of course, once considered a bona fide liberal knight in shining armor, but has since become more and more identified with Old Guard elements of both the state and national parties. Senator Smith was once a protege of Fowler and generally had a pretty conventional political upbringing. Times are changing, however. In 1974, Smith was tabbed by Pug Ravenel as one of the four progressives Ravenel could have enthusiastically supported to take his place as candidate for governor. Before and since, Smith has become estranged from Chairman Don while seeking to identify himself as more of a reformer within the Senate and the party. As things are shaping up now, there is a very real possibility Smith and Fowler might end up facing each other in 1978 as Democratic primary opponents for lieutenant governor.

Regulating lobbyists and campaign finances have been issues Smith has actively championed in the Senate, so he had some legitimate basis on which to speak in this particular controversy. Yet the real issue Smith was raising was not the possible violation of letter or spirit of law or even proposed legislation; the issue was political, pure and simple.

After all, we are now living in the post-1974 era. The last several times the people had the opportunity to express themselves in these matters, was there not a rejection of the old legislative leadership, the very same leadership the First Annual Legislative Dinner was set up to honor? Were there any more obvious targets of popular wrath in 1974 than Rembert Dennis, Marion Gressette and Sol Blatt? So what kind of political sense did it make to have a legislative dinner honoring these characters, identifying them publicly as the symbols of the Democratic Party in the legislature?

"But it does made good sense," protested one party functionary working on the dinner. "This thing is aimed primarily at the big boys, the lobbyists. Anybody who seriously wants anything out of the legislature just can't stay away from a dinner honoring Dennis, Gressette and Blatt, because those are the main ones that look out after these guys' interests."

Oh. We understand. But wait a minute. What was **the** issue over which the electorate was raising so much hell about with the Old Guard legislative leadership? Wasn't it special interest influence? And isn't that what this affair amounts to?

Right. Which is why a few more notable liberal politicos either put out little effort for the dinner, or didn't show at all -- most conspicuously Pug himself. But Fowler and company wanted and needed to raise the money, and figured they could get away with it, because what Democrat would publicly say anything about it? Anybody doing so would unquestionably invite the wrath of Dennis, Gressette, Blatt, and all their buddies, and no legislator wants to do that. And besides, it would be such a cheap shot -- the whole thing was so vulnerable.

And that's one reason Fowler was so bent out of shape by Smith's protestations. In effect, Fowler got caught with his liberal pants down -- once again. And at the hand of Tom Smith, an acknowledged Fowler antagonist. It was too much.

Cheap or not, Smith's was an effective shot. Clearly, he had racked up points and Fowler had lost some.

So, harried Chairman Don was forced to take to the airwaves in a press conference Monday to try to recoup some reform points. Fowler announced that the legislative committee of the State Democratic Executive Committee is considering proposals to strengthen campaign finance laws. The only recent legislation consisted of provisions included in the ethics legislation passed last session; requirements

Don Fowler: what to do?

are only that contributions over $100 must be reported within 30 days **after** a given election.

Smith is principal author of a major bill already introduced which deals exclusively with campaign finance regulation, as Fowler acknowledged in his press conference. Smith's proposals would considerably refine and elaborate reporting and disclosure requirements, require disclosure prior to elections, and generally establish an effective campaign finance law as opposed to what we have now.

Fowler's proposals as announced at his press conference dealt with important points not included in Smith's proposed bill, including spending limitations and ceilings on individual contributions. Fowler proposed that no person be able to contribute over $1,000 to any one campaign or over $5,000 to all campaigns or campaign committees in any one year. His spending proposal would limit candidates to 20 cents per registered voter in primary and general elections.

While some spending limits are needed, reform groups have warned that limiting campaign spending too strictly amounts to a distinct advantage to incumbents and a corresponding disadvantage to challengers. For example, 20 cents per voter would barely be adequate to cover printing and postage for one mailing to all registered voters in a given election. In legislative races particularly, such a limitation would work an acute hardship on challengers who have a tougher job getting their names and ideas sufficiently exposed to the voters.

Neither Smith nor Fowler have proposed banning campaign contributions from some sources altogether -- a fundamental ingredient to needed reform. Corporations or other business entities' direct contributions to campaigns or political parties are prohibited in federal elections, and such provisions are included in model state campaign finance legislation proposed by Common Cause and other reform groups. Several business organizations last week were listed as ticket purchasers following the Democrats' legislative dinner.

*****

Chairman Fowler tried once before to put on his legislative dinner. That was back between primary and general elections in 1974 -- but the politics of the moment kept the response so low that the party was forced to abandon the idea.

With a year gone by, Fowler and company presumedly reasoned that public passions and interest had sufficiently cooled so that he could now get by with this kind of an event.

Notwithstanding whatever his motivations may have been, Senator Tom Smith should be applauded for once again raising the critical issue of special interest influence in the South Carolina Democratic Party. He is right when he states that the party hierarchy remains insensitive to the extent of public concern in this matter.

Now that so much attention has been focused on the sources and methods used to raise money for the legislative compaign kitty, it will be interesting to see next year how Democratic candidates react when money from the fund is offered. And now that the party leadership has been drawn once again into the campaign finance issue, it will be interesting to see next year how hard they choose to lobby for meaningful reforms when the issue comes up for consideration in the General Assembly. ■

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S.C. ECOGRAM

Squelching offshore ripoffs

South Carolina's 187 miles of coastline and the wallets of every resident are tied together in a piece of legislation that has just cleared the U.S. Senate, known as the "OCS" Bill, short for Outer Continental Shelf. It is an oil bill. Namely, it decides how publicly-owned offshore oil reserves will be developed for production of the black glop.

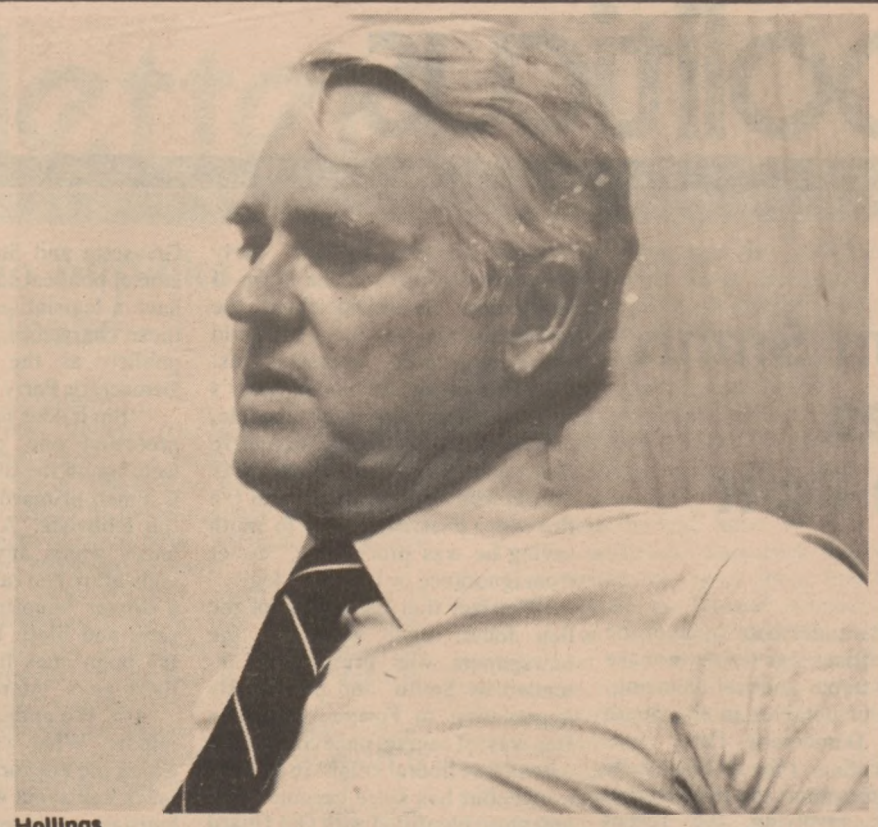
There is plenty reason why the taxpayer should sit up and take note of the progress of the legislation. All the offshore oil in this country -- whether in the Gulf of Mexico, or the Atlantic, or California -- belongs to the public. Actually, it belongs to our government, which leases drilling and production rights to each area in a fashion resembling the Oklahoma land rush. Each of the oil company titans -- Exxon, Gulf, Texaco, etc. -- look over some government test results of drilling for any given area of ocean floor. The companies also test drill on their own. Finally, they bid for the oil leasing rights and the highest corporate bidder wins.

Sometimes, an oil company wins big. There are a number of instances coming to the public attention where the government committed gross errors in estimating the value of a crop of offshore oil. Off the coast of Louisiana in 1974, for one of many examples, the government estimated our reserves in one location to be worth a paltry $240 million. Later, the winning industry bid $1.4 billion for the drilling rights, after glancing at the government tests and consulting a few of their house experts. That's a difference of about $1.2 billion between what the government estimated the area to be worth, and what a major oil company thought it to be worth.

To intelligently lease public oil rights, the government needs to adopt a few basic policies that already are used by every business in the nation. One rule is that before you sell something you should know what it is worth. That rule is incorporated in the new OCS Bill via a federal exploratory drilling program. In other words, instead of letting the companies alone learn what our oil reserves are like and where, the government will get the knowledge first-hand by test drilling more extensively. It is incredible that the leasing program has been so blindly steered in the past, and the size of the enormous raid on the treasury of oil reserves so silently lost among corporation bookkeeping that it can never be revealed.

Another sound business principal is to get a good inventory of your assets before unloading them. To achieve this, the Senate legislation separates exploration and development decisions. This helps end the piecemeal surrendering of public holdings to the oil companies.

Another principle is that a business does not give away items of value without a sufficient return. For offshore oil, the environment is often talked about as the "trade-off." Yet the environment, specifically the productivity of coastal waters and



Hollings

wetlands, and the recreation and employment associated with them, has a dollar value to the public that is easily (and sometimes invisibly) destroyed by oil spills, refinery pollution, and coastal industrial development. South Carolina has one of the most productive and vulnerable coasts of any state; not only do our coastal marshes supply much of the Atlantic's sea life with vital nutrients and spawning sites, but tourism is our second largest industry, with coastal tourism accounting for a lion's share of the whole.

Having both the environment and the billfold of every South Carolinian at stake, it is worth realizifng that the Senate's passage of the bill that can vastly improve oil policies for public lands was in large part due to strong leadership of South Carolina Senator Fritz Hollings. Hollings is not only the co-author of amendments to successfully strengthen the bill, but lead author of several related measures. Now that a worthwhile OCS bill is progressing, let's hope the veto politics of the administration can be restrained if the House comes along with a suitable measure. Having already shafted the strip-mine bill, this administration seems capable of squelching almost anything. It is tough enough to fight off the oil lobby on the Hill, but the oil man in the White House could just as crassly flush the OCS if he works at it. ■

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An ode to Southern vittles

by Scott Graber

"South Carolina...it's a little like a foreign country." So says Parks, Recreation and Tourism...and I suppose this is true if one understands that the McDonald's located on U.S. 17 south of Charleston is the same restaurant that sells "Big Mac" in Tokyo. In fact, South Carolina is a lot like Des Moines and Detroit and Durham. The approach to Columbia, through West Columbia, cannot be distinguished from the southern approach to Myrtle Beach...or U.S. 47 south of Moline, Illinois. In order to see historic Charleston (or Williamsburg) a tourist must also tour the familiar triumvirate of Burger King, Krispy Kreme, and McDonalds. Whatever "character" we (South Carolina) had is largely buried beneath and beyond the belts of plastic. And there is no question that the tacos, the doughnuts and the 38 kinds of ice cream hold an attraction for many of us. "You know...I kind of like this crap," is a common remark.

For years the fast-food people limited their menus, often offering little more than hamburgers and hot dogs. It is interesting to note that one of the first in the fast-food market is thought by many to have the very worst hamburger. Howard Johnson's fries or cooks its hamburgers in a kitchen located outside of New York City. They are then frozen and shipped to the individual restaurants where the burgers are defrosted and re-heated. The "Triple Decker" is just not the same hamburger some of us came to know and love.

Despite their earlier love affair with the hamburger -- and despite the visual cancer created by these people -- it appears that those same folks who learned to feed us in 30 seconds or less have bigger, more expensive fish to fry. Full blown restaurants like Victoria Station, The Old Spaghetti Factory and Phineas are repeating their popular, successful formats in the larger cities throughout the nation. And we, the mindless, munching public are once again buying predictability.

Several years ago, when South Carolina was celebrating its tricentennial, the New York Times gave South Carolina exhaustive coverage. As part of this coverage a writer ate his way across the length of the state. When he was finished, he said, in print, that there was no restaurant or cafe of any consequence in all of South Carolina save the Whistling Pig in Georgetown. Now I have taken more than one meal at the Whistling Pig. I can report their barbecue basket (for those of us who have some intimacy with grease) is as good as any along the coast; but I'm not sure its the best we can offer our Northern kinsmen.

There are, of course, restaurants throughout South Carolina that serve decent, even different food. Restaurants where one can find a fish that is freshly caught (fresh fish have given way -- even on the coast -- to frozen filets). Restaurants where one can find good foreign and domestic wines. Restaurants that are not repeated -- motif, atmosphere and menu -- in Detroit or Des Moines.

One such place is the Fripp Island Inn on Fripp Island. The Inn is a modern, stucco-over-cinderblock-affair located a couple hundred yards from the Atlantic Ocean. The restaurant is one of several "amenities" offered by the Fripp Island Development Corporation in its (primary) effort to sell real estate. The interior is bright...windows allow plenty of the exterior -- the Atlantic -- into the room. The menu is limited to six entrees (a good sign). It features crab, shrimp and steak.

Several months ago, I decided to spend an evening with Biff Cappleman, the chef at Fripp. Cappleman is by training an accountant; by avocation he is a poet; and by choice he is a cook. I recall Cappleman's kitchen...a great deal of noise and heat, and a great deal of smell. I remember large trays of green beans, rice and okra, frog legs thawing on a butcher block.

I recall Cappleman chopping a bell pepper into small cubes. Bernie, a young black, slicing an enormous slab of beef into smaller steaks. They worked well together...an easy chatter passing between them. The headwaiter, rather imperial in a white dinner jacket -- was counting and stacking coffee cups. Cappleman then mixed little cubes of onion and bell pepper into a tray of shrimp. Into this mixture, he threw more little cubes -- fat back. "We're out of chops," Cappleman remarked to the headwaiter. The man in the dinner jacket only nodded. No apparent panic.

By p.m. the first orders were in from the "Plantation Room" (one wonders how many "Plantation Rooms" there are across the length andbreadthof this state). I remember Cappleman with two trout filets on the stove...three of Bernie's steaks sweating in the broiler. Then the chef put what appeared to be the finishing touches on his "shrimp pie" (adding milk and cracker crumbs). Watching this spectacle, it appeared to me that this was the right and proper way for a kitchen to work. Apparently not...apparently this type of kitchen is heading -- like Bachman's Warbler -- into extinction. There a newer, more efficient, more predictable way of serving (entertaining) the public. It is

[Continued on page eight]

". . . Watching this spectacle, it appeared to me that this was the right and proper way for a kitchen to work . . ."

ONE MINUTE SPORTS QUIZ

1. David Thompson, college Player of the Year for two years, signed with what team?
2. Name the winner of the British Open golf tournament.
3. The Columbus LPGA event was won by whom?
4. Who received the most votes for the All-Star game.
5. Who won the All-Star game?

Answers To Sports Quiz

1. Denver Nuggets of the ABA.
2. Tom Watson.
3. Carol Mann.
4. Rod Carew.
5. National League over the American League 6-3.

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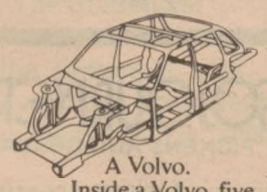

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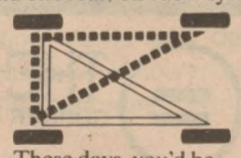

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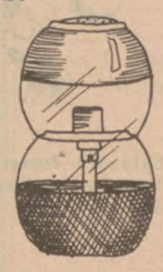

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Ben Greer: Listening to the voices inside

Photo by Bob Thompson

By Quitman Marshall

In 1971 there was a revolt of the inmates confined in a massive state prison in New York. When it was all over, 43 men had been killed. It was the kind of hideous event that Americans had become accustomed to in their recent history. The kind of event that caused some to again bewail the state of the world; others to add one more thickness to their already leaden cynicism, their easy knowledge that there were just some things you did not do, some places you did not go; and still others to examine and to question another institution most often taken for granted as intact and necessary. And it was the kind of event that made those men -- guards, prisoners, and officials -- who were confined to the prisons across the country, feel that kind of tension that medieval men must have known when they heard that a plague had touched their land. Many of those who were able resigned and fled.

One young man, a writer not long out of college, followed his eye, as good writers must, right into the heat, and became a guard at Columbia's Central Correctional Institution (CCI). Recently Ben Greer's novel, **Slammer** (Atheneum, $8.95), which came out of that experience inside the walls, was released. Receiving very good advance reviews, **Slammer** has continued to draw praise from major publications across the country.

Greer, a native of Greenville, S.C., has been catapulted into the national literary limelight in an astounding way. A 1967 graduate of Greenville's Wade Hampton High School, Greer received his bachelor's degree from the University of South Carolina. An earlier novel went unpublished, but the release of **Slammer** (his first published book) has brought Greer national publicity, including a recent appearance on NBC's The Today Show.

Slammer is in every sense a compelling book. The writing is very tight; the sentences and descriptions, always interesting, often moving, are short and come powerfully to the point. And the point is gradually formed, in the words themselves, in the incident, and in the characters. There is a tension that builds to that point of explosion, and there is a riot in the prison, a riot that rises and falls.

There are four major characters, each of whom is going through change in his own life that reflects on the general feeling inside the walls: Breen, a priest; Walsh, a young guard; Maultrie, a black prisoner, a revolutionary; and Childs, a young and innocent prisoner.

Recently, Greer took time to speak with us at length about his feelings for the characters and action inside **Slammer** as well as inside the real prisons themselves.

In the opening chapter of **Slammer**, Aaron Walsh, a guard who struggles with his own problems of identity and an idealism that is part of his youth and background -- a college-educated, liberal experience, far removed from the harsh realities of prison life -- is arriving for his day shift at the prison. He has much in common with the author.

When asked the obvious question -- if he personally identified with Walsh, the idealistic guard -- Greer replied with a "well, yes." While he was a guard at CCI, Greer said he wanted to help some of the inmates he came into contact with. But the young guard-cum-novelist found that often his well-intended help was ill-received, both by the inmates and his fellow guards. "If the guards see you talking to an inmate, they may think you've betrayed them and they get mad. They may try to get even. If there's a crisis situation and you've alienated enough men among the guards, you can't depend on them. And the inmates may wonder why you're talking to a certain man. They may think you're weak. You have to worry about that.

"The only way you can do anything about the prison situation is to get into the administration. I wasn't about to get involved in that. It is innately political."

Another of the major characters, Father

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Breen, a tough but aging Catholic priest, is worried about a younger priest, Father White, coming to the prison. Breen's fear of his own weaknesses, his own futility in his role of minister in a prison, and his worry about the threat of the younger man taking over his territory are part of another character situation that adds to the tension. Breen stalks the prison like a wounded bear who can't really get close enough because of his own pain.

"Breen's problem," Greer said, "is that he cannot love in any active sense. He can only love in the sense of mass. (At one point Breen confronts his despair when he cannot even comfort an old prisoner on the death of a friend. He wants to embrace, to soothe, but he can't.)

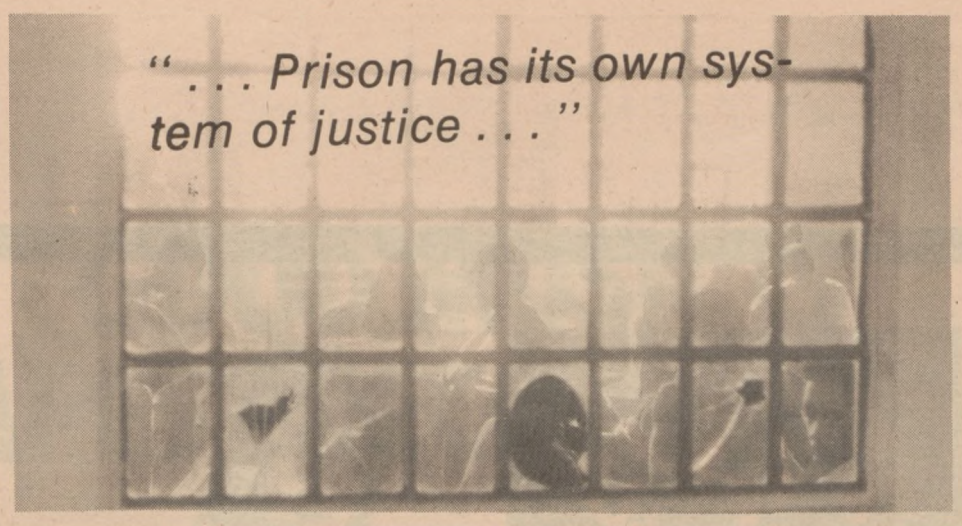
"Of course, a priest or a guard has to be tough in a prison. Sometimes men will trust a minister when they won't trust anyone else. Inmates develop an acute sense for distress. If they note distress in someone who is trying to help them, they go into a kind of quiet madness. They have nothing else to do but find out what is bothering you. Many times when they come in to see a guard or a priest they are really trying to find out what makes him tick. A lot of prisoners are very intelligent."

Father Breen comes into conflict with White over a number of things. New ideas and the new priest threaten him. At one point, White sets up a program to reform alcoholics. When asked about such programs for helping men with similar problems within a real prison, Greer said, "Administrators have put people there who will help people if the help is sought. But they have to be foaming at the mouth, on the verge of death."

One scene takes place on a prison farm. Walsh is there, and as he looks at the rural prison situation, he thinks that it would be a better way to confine men, where you wouldn't always have to keep your back to a wall. Men and guards could be more relaxed. Greer spoke about the big concrete prisons and what he thinks they do to men as opposed to what rural or other confinement might do for them:

"One of the great problems with prisons is that they take away all of a man's pride. The only pride they have is in past acts -- robbery, murder perhaps, assault. Now, of course, they do have, in some prisons, programs in which they say, 'Well, today we're going to welding class!' and they go and weld a bumper to a steel post. But there is nothing you can really see your work in. If you can, it's very short-lived, evanescent, just a patch.

"Now, I'm no great reformer, but I do have a few ideas. These are just my personal ideas. You could put a man out in a rural setting and let him work with his hands. Or, and this might be the best thing, to somehow put him in a city situation and have him work with the city as we all must do.



"The point is not to divest the man of his pride, and that's what prison systems are doing now. In our own state we are breeding monsters. They're growing in hate. In five years probably 40 percent of them will be out on the street. They will be consumed with hate and a feeling of retribution. That affects me and everyone else. If administrators don't realize this they're in for big trouble.

"Just because a man is put behind bars doesn't mean he's no longer a human being, a man. Our prisons tend to make him not be a man. It offends him intellectually, mentally, spiritually, and physically -- four ways it assaults him. And in four ways he will have his revenge when he comes out."

What can be done about changing the prison system then? Greer has his opinions, one of which is to have prison administrators elected rather than appointed. "We have to do away with these appointments. I think that the high-level administrators should be elected. Then they're accountable to the public. We don't know what's going on down there." To Greer, the prison system is accountable only to itself, and the closed nature of the system means that prison administrators may lose their perspective. "It's a total solipsism. They tell us what they want us to know. They can do whatever they want to do."

It is the public's lack of knowledge of the inner workings of the penal system -- a result of the inaccountability of appointed officials -- that concerns Greer greatly. "The people in prison," he said, "are people's fathers and brothers and sisters. They're our people. To have other people dealing punches to them and not letting us know what is going on is ridiculous." The real point of reformers should be that the hostility which prison breeds can't be contained within its walls; unless corrected, Greer pointed out, "It will all be visited on us again."

Slammer is filled with incidents that, in a macabre way, are colorful and interesting: instances of drugs, prostitution, torture, and revenge. As a guard, Greer obviously saw a lot. Some of his stories originated from his own actual experience, others from things he had heard, from the stories, many decades old, that live in prison.

"The prison is rife with myth," said Greer. "Stories sustain the prisoners. They have no work. They have very little. They need stories. The guards and the prisoners love stories and myths. It's a kind of penal porridge. It's very much the same thing that keeps aged people alive. Stories, rumors, and gossip. Some people live for that.

There is a character in the novel who seems totally evil, a man perhaps created to murder, who says, in fact, "I am evil." This man says he wants to kill, and has killed many times both inside and outside prison. What do you do with a man like this? Is it in this case that capital punishment is justifiable? Greer, when asked about the sentencing of a man to death, said:

"I do think that in certain situations, unless you're willing to pump millions, hundreds of millions, maybe even billions of dollars into the prisons, pragmatically you're going to have to have it (capital punishment). I say pragmatically. Objectively, I think capital punishment is wrong."

Greer again returned to the idea of the coverup of the realities of prison life. Administrators like to hush up stories of violence in the prisons for purely political reasons, because it's terrible public relations. "A man like Valance (the character mentioned) is going to be killing men in prisons. And men are killed in prisons all the time and all the time it's covered up. Again, administrators can withhold such information because they don't have to go to the public. It looks bad for them when people are murdered and you get blood all over your nice, clean work shirt. They have to be political. No matter that some man has lost his life."

Curiously enough, prison has its own system of justice by which those deemed "perverts" are eliminated. Men are murdered and prison officials seem to be able to do nothing about it. For example, a convicted child molestor doesn't stand a chance.

"Men in massive prisons," responded Greer, "decide -- this is usually armed robbers who are making these decisions because they are usually the most intelligent, the most relentless, and they are usually the ones who feel that they are middle-class conservative citizens -- that they're not going to room next to any kind of pervert. So what they do is decide that he's simply going to get it, and they give it to him.

"In a rural situation such tensions are much, much less. The main thing is that the rigid social structure that is set up in any terribly populated situation, really a class structure, breaks down when people are simply able to move apart. It's simply a question of space."

When asked about the racial tensions behind the walls of a prison, Greer replied, "They (the races) are kept separate one from another in every situation except one, which is sexual. They'll hop into the sack with each other but that's about it. When I was a guard in the cafeteria, one half of the inmates were black, the other white. Even though we urged to do something about it, they segregated themselves." Black prisoners, Greer maintained, "are those who lose the most. They have gone from one horrible situation to another. They don't have the money to get the good lawyers, to pay bails. Naturally they are the most angry."

When the tension building up in **Slammer** finally culminates in a riot, Greer gives his readers much more than the type of account that daily newspapers would give: an event that suddenly springs up, seemingly without cause or rationale. Greer's riot is a human storm involving all the very real characters in the book. The author described his riot as "spontaneous," but he said the roots are deep. "The idea that the prison is a whole environment in which things do happen...No one can control the inherent chaos that is in a prison."

"I had to deal with the Attica situation. I didn't want to have the guards go in there and shoot everybody, which is exactly what happened at Attica. I wanted to establish the idea that there is a tumescence and a detumescence in a prison that is, in a sense, very natural and has nothing to do with the overt foibles of the men. It arises of itself like spontaneous generation."

Ben Greer is now living in Columbia and working on a novel about Ireland. He hopes to go to that country to work on the book. What about **Slammer's** future? He says, "I think it will probably be this time next year before I will know how well it does or doesn't do. I like the book. All and all, I'm satisfied."

Greer has written a novel about prison life in which "things do happen," and that is the point. Not only has the name for every type of crime become a household word, but the fact of crime is influencing the way we think, move and live every day to an increasing degree. Now is the time to make crime and the man who commits it more than just a statistic, a monster, or a stereotype in our minds. We must know that the men behind prison walls do live, do feel, and do come out to meet us every day. We must listen to the voices that are inside. With **Slammer** we are given more than a chance.

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music

by michael bane

Anniversary with Earl Scruggs

Earl and boys

Waldorf

Music between friends has its own special feeling -- a sense of belonging that doesn't lend itself to vinyl. Too often, in an effort to capture that feeling, a producer will ruin a perfectly good album with homespun humor and so much saccharined schlock. Ditto for "guest" artists -- more often than not the artists will remain names on an album cover, their musical identity submerged in the polyunsaturated, homogenized vinyl soup.

But once in a great while an album comes along that puts it all together -- friends and artists -- and when that happens the very least we should do is stand up and cheer.

I submit that the Earl Scruggs Review **Anniversary Special** Volume One (Columbia) is just such an album (cheer), if for no other reason than producer Bob Johnson's incredible ability to handle 36 (not counting Earl and the boys) of the biggest names in music without losing; a single one. The real reason to stand up and cheer, though, the music itself, a sampler of the finest down-home music America has to offer.

The anniversary is Earl Scruggs' 30th year as the banjo man, the man who, along with such pioneers as Bill Monroe, brought bluegrass out of the mountains and into the heart of the rest of the country. But even that wasn't enough for Earl Scruggs. After establishing himself as virtually a legend with partner Lester Flatt, Scruggs broke away to carry the banjo's message to the younger generation.

This album is a testament to his success.

Earl, along with boys Steve, Randy and Gary and Jody Maphis, collectively the Earl Scruggs Revue, sat down with a few friends earlier this year to lay down a few tracks and see what happened. Anniversary **Album Volume One** (more are forthcoming) happened.

The friends were (in alphabetical order, and brace yourselves -- this is one heck of a list):

Joan Baez, Bonnie Bramlett, David Briggs, Kenneth Buttrey, Johnny Cash, Leonard Cohen, Ron Cornelius, Charlie Daniels, Ramblin' Jack Elliott, Dan Fogelberg, Larry Gatlin, Willie Hall, Billy Joel, Bob Johnson, Jim Keltner, Doug Kershaw, Alvin Lee, Ken Loggins, Roger McGuinn, Jim Messina, Mirabai, Michael Murphey, Tracy Nelson, New Riders of the Purple Sage (Skip Battin, John Dawson and David Nelson), Don Nix, Leon Pendarvis, the Pointer Sisters, Buffy Sainte-Marie, Loudon Wainwright III, Tim Wipperman, Reggie Young and Rusty Young.

The list reads something like the cast of "Nashville."

It's really hard to find a place to begin discussing the musical points of the album. That the Scruggs' boys banjo pickin' is absolutely faultless and a joy to listen to goes without saying. Joan Baez sounds much more at ease on this album with its country gospel than on her recently released **Diamonds and Rust**. Johnny Cash is, of course, Johnny Cash, and that is to say without peer.

Actually, this is ridiculous -- I could go down the list and tell you how extraordinary each performer is. Fact is, they're all fantastic. My own favorites are "Song to Woody" and "The Swimming Song." "Song to Woody" is a plaintive ballad addressed to Woody Guthrie, sung alternately by Johnny Cash, the New Riders of the Purple Sage, Earl Scruggs and Ramblin' Jack Elliot. A more diverse group of vocalists couldn't be dug up on a bet, but the song does Woody proud.

"The Swimming Song" is pure lunacy, with chief lunatic Loudon Wainwright III handling the frenetic vocals to Doug Kershaw's walin' Cajun fiddle. There's also a genuinely sleazy rendition of "Third Rate Romance," with Bonnie Bramlett and the Pointer Sisters oozing out the vocals the way the song was meant to be sung. And that's not to mention a dynamite (I'm running out of superlatives) instrumental "Bleeker Street Rag," with Earl on the banjo, Gary Scruggs on bass and Randy Scruggs, Roger McGuinn, Alvin Lee, Charlie Daniels, Reggie Young and Ron Cornelius on various guitars, with "Piano Man" Billy Joel thrown in for good measure.

If you stop and think about it, that's representatives of almost every major musical trend of the past two decades slamming away at the same song and doing one fine job at it. This album is proof that labels mean a hell of a lot more to critics than musicians, and that musicians of Earl Scruggs' caliber -- and there aren't many -- transcend any labels we might have around.

Thank heavens for that.

*****

I'm continually amazed and impressed by the competence and restraint shown by Capricorn Records' producers, voices of sanity in an industry gone technology-crazy. The most recent Capricorn releases, from their hard rockers to their country to their easy listening, consistently showcase the talent and don't clutter up the background with a lot of extraneous noise.

A case in point is singer/songwriter Marcia Waldorf's first release for Capricorn, **Memoranda**.

At best, Waldorf's voice carries a sensual quality that boosts her music above the easy listening strata. But her voice lacks the strength and tonal range to make her a really outstanding singer.

What rescues **Memoranda** from being hopelessly scrapped on that growing easy listening junkpile is Waldorf's own recognition of her shortcomings as a singer and her careful tayloring of songs to compensate. Producer Paul Hornsby, who also produces the Marshall Tucker Band and Grinderswitch for Capricorn, avoids too lush a production, keeping Waldorf and her excellent piano accompaniment in the foreground. On the whole, the album works.

Waldorf wrote all 12 songs on the album, and they range from standard easy listening fare ("Why Can't We Both Try At The Same Time," "Memoranda") to the very bluesy and excellent "Ladychain." Probably the best cut on the album and certainly the finest showcase for Waldorf's singing talents and Hornsby's not unsubstantial talents as a producer is "When I Reach Out For You." Waldorf's piano accompaniment and just a hint of horns produces a moving, powerful song. I'm interested in seeing what the second album looks like. ■

Ode

[Continued from page five]

typified by restaurants like Phineas in metropolitan Washington, and Victoria Station in Atlanta.

"We have no actual cook," said Roger Clark, the manager of the Phineas. "You can show someone how to make our product and follow the recipe card. Just show them once or twice."

The "product" is roast beef. Apparently it is the only "entree" the Phineas serves. There is no chef here. Indeed, there is no one in the kitchen over 18. Rather, every person has a specific, if mindless task.

Everything at Phineas -- from the secret sauce to the length of facial hair -- is specified in their manual. The manual requires that the waiters and the waitresses secure the name of their customer. "Hi there, I'm Ellen! Welcome to Phineas! What's your name?" One wonders what happens if the patron refuses to engage in this dialogue. Clothing, nail polish, deodorant and the width of each slice of beef are all there in the book.

What results is roast beef, served seven different ways, that is predictably decent (if somewhat bland). This, of course, is the bed-rock philosophy of any franchise. Predictability has brought "Big Mac," "Big Boy" and "Huskee" into our collective vocabularies. Predictability has also closed steak houses and cafes everywhere. Ma and Pa cannot compete. They cannot buy in bulk and they are not privy to the precise science of "portion control."

*****

Activity in the kitchen at Fripp begins to subside around nine. There is only scattered debris in the tray that earlier held Cappleman's shrimp pie. Most of the diners are into their second piece of pecan pie...or into the bar. The staff in the kitchen, mostly from neighboring St. Helena Island, are laughing... kidding with each other in the patois that is indigenous to the South Carolina sea islands. They've just about brought this particular ship in.

The Inn at Fripp is not, obviously, competing with the Phineas Restaurant in Washington, D.C. At this writing that chain (owned by Marriott) has not seen fit to locate in Beaufort County or anywhere else in the state. However, at Hilton Head which is just south of Fripp, Perkins Pancake House, The Peddler (a chain of steak houses), Colonel Sanders and an army of others are doing their best to remove any evidence of provincialism. Which is not to say that some of the local restaurants won't survive. Competition is, you understand, a venerated part of the national fabric.

The principles first established by Harry Winokur ("Mister Donut") and later perfected by Ray Kroc (McDonalds) would seem just as valid or effective with filet migon as with ground beef. And with this adaptation the very last citadel of our regionalism, our food, becomes a bland reflection of Middle America. Will Sambo's ever have okra on its menu?

I think this thing is irreversible. The "Goodie House" in Charleston (a grease emporium of the first order) cannot compete with the standardized grease at the International House of Pancakes nearby. Restaurants like Phineas are only the beginning...and you can be sure that Phineas will be studied by those in the industry with the same enthusiasm law students give to Brown v. Board of Education. So the next time you buy your standardized, market tested steak, think back on the sweet potato pie and the watermelon pickles of your youth...and then forget both. ■

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films

by Venson Steadman

Something rotten

Douglas

Janssen

Vaccaro

Raffin

Hamilton

Probably nothing on the inside at **Jacqueline Susann's Once Is Not Enough** says what it is about quite so well as those posters on the outside.

"The Magazine Editor [Brenda Vaccaro] -- Silicone in her chest, ice water in her veins. A high fashion editor with low desires.

"The Daughter [Deborah Raffin] -- still a virgin at 19, but eager to make up for lost time.

"The Richest Woman in the World [Alexis Smith] -- She had bought and married many men -- but her real love was a woman.

"The Pulitzer Novelist [David Janssen] -- Barroom brawler, Mr. Virility. But he couldn't live up to the fantasies he wrote about."

Etcetera. Yeah, it's a real teaser, but since life is of course the biggest soap opera of all, perhaps a few additions to this list are in order:

The Director (Guy Green) -- A once respected English filmmaker and cinematographer, he sold out everything to the lure of Hollywood gold.

The Authoress (Jacqueline Susann) -- She had no talent, but bilked the public for millions. When she died, it was **her** turn to be exploited.

The Cast -- Aging actors on the downhill slide and young actors on the make, they were willing to tarnish their reputations in order to keep working.

The Composer (Henry Mancini) -- High class tunesmith of low key backgrounds, producers used him to fill the vacuums in their junk movies.

The Producer (Howard Koch) -- As scriptwriter for Warner Brothers he helped create such classics as **Casablanca** and **Sergeant York**. After **Once Is Not Enough**, who would remember him?

Jacqueline Susann's Once Is Not Enough -- and yes, that is the proper title; after Susann's death her surviving spouse, a thoughtful hubby, put the whole works on the marquees, perhaps as fitting a tribute to her career as any -- reflects what is probably the ugliest of the attitudes now coming out of Hollywood; that is, if you make trash campy enough you can get away with anything Anything in this case means yet another of Jacqueline Susann's guided tours through the supposedly off-color sex lives of the very rich. The movie is billed as an investigation of "every kind of love," but that's just the beginning of the various weasels that it employs, for what it's really about is every kind of sex, and sex of the post-analytical Freudianized kind that serious literature gave up 30 or 40 years ago. Daughter Deborah Raffin is hung up on her movie producer father, Kirk Douglas, but when he marries castrating lesbian Alexis Smith for her money, Raffin takes revenge by having an affair with temporarily impotent author (and father figure) David Janssen. Meanwhile Brenda Vaccaro and George Hamilton are offered up to titillate us with Susann's idea of modern big city liberation: they sleep around with everybody and presumably do and think about little else.

In short, it's the old copulatory gravy train that bestsellers have been feeding off of for decades: sex used not as a subject, as it was in Lawrence and Joyce, but as a spicy little bit of gossip (soap operas after all grow out of the mentality of backyard tongue-wagging) to give interest to an otherwise banal plot. What makes **Once Is Not Enough** especially odious, what makes it worth getting upset about is the new level of the hypocrisy. The film always stops short of anything that would be construed as "offensive" by the vast majority of middle-American "community standards" -- that is, swatches of anatomy or the sex act itself -- however the reason is not any concern for our sensibilities but rather to heighten the prurience and insure the far more profitable R rating. The work of such authors as Susann, Robbins, Slaughter, et. a. has always been based on the **tease**, the suggestion more than the thing itself, because by working on fantasies and the imagination these low forms of escapism can avoid any uncomfortable connections with actual life; they can give tantalizing glimpses rather than the whole truth, the way Madison Avenue treats almost everything.

Thus, when flabby, middle-aged Alexis Smith gets Melina Mercouri in a clinch, you know the scene is going to black out before they get down to heavy petting because who would want to see more? (And who could take it without walking out?) This isn't bad taste or good taste, it's bad good taste. By smoothing over the pestering little details and creating a tranquilizing atmosphere of warm-toned normality (heightened by Mancini's cocktail hour music), such a film can even make something truly horrendous like incest (and its surrogate fulfilment) sleazily palatable. Ensconced in the dark, we become vicarious voyeurs without risk; teased away from reality, audiences can give free rein to the sort of fantasies that most people would have the good sense not to show the light of day. And since it **looks** so respectable, those given to tongue clucking can watch with no tincture on their sanctimony.

It all reminds me of a recent TV movie called **Kate McShane** in which a woman was supposedly being shown dehumanized by prison conditions, and as she was stripped and searched for the shower the camera virtually drooled over her naked body -- always stopping just short, of course, of strategically covered areas -- and you began to wonder just who those people thought they were kidding. Well in the case of **Once Is Not Enough** maybe nobody, because it was made and proliferates through that phenomenon known as camp. In the old days a picture this bad would probably wind up on the bottom bill at drive-ins, but **Once Is Not Enough** is high on the box office lists because by now producers have found out that you can have it both ways; by camping it up -- that is by inviting the audience to laugh at the movie -- you can bring in both those who take it seriously as well as somewhat more sophisticated who can enjoy felling superior to it. To these methods can be attributed the huge success of such crude sensation mongers as **Freebie and the Bean, The Getaway,** and **Earthquake**, and in the face of such a phenomenon even the critics are likely to roll over and play dead, for who wants to be the one to miss the joke?

In **Once Is Not Enough** we get our cues early on with those posters and the radio ads featuring a phony Rona Barrett gossiping away, and once inside each scene keeps nudging us for yoks. Guy Green and his cohorts have given the film an anachronistic look, as though Lana Turner-land had been resurrected, and the Mancini score provokes chuckles because it is no different in tone from nearly every other movie, good, bad, or otherwise, that he has worked on (and it's already prepped for the muzak mills and the concert medleys). And what about all those funny old actors -- whose performances, with the exception of David Janssen, are quite competent -- up there making themselves ridiculous, the way Ava Gardner and Charlton Heston did in **Earthquake**? Undoubtedly many are going to this film just to see some famous faces in what are (to say the least) unorthodox contexts, in the same way that some people probably went to **Last Tango in Paris** just to witness Marlon Brando commit coitus (with the exception that in **Last Tango** they may have gotten both more and less than they bargained for). The script is by Julius Epstein, who worked with Koch on **Casablanca** -- one of the best examples of how a movie can not take itself too seriously -- but while with Susann's "daring" insiders idiom he's still kidding, there's not much pleasure in the laughter.

I frankly find the success of **Once Is Not Enough** and movies like it depressing, as I think anyone who cares about films and where they are going ought to. It's not a question of morality -- porno films are probably "morally" more objectionable (after all, their protagonists don't lose out or get killed in the end), but at least they're honest in what they're doing and don't make you feel rotten afterwards the way this movie does. But pornography, as such savants as James J. Kilpatrick and Garner Ted Armstrong are fond of telling us, derives from Greek words for prostitution, and it's hard to think of any movie which comes closer to prostitution of the film medium than **Once Is Not Enough**. It's makers, like those of **Freebie and the Bean** and **Earthquake** are only interested in taking our money and raping our sensibilities; the exploitation is so blatant it's almost contemptuous. Even if people don't reject these films for appealing to what's worst in us, shouldn't audiences at least recognize it when they're being insulted?

Cassavetes' latest home movie

John Cassavetes' latest home movie, **A Woman Under The Influence**, which features

(Continued on page 13)

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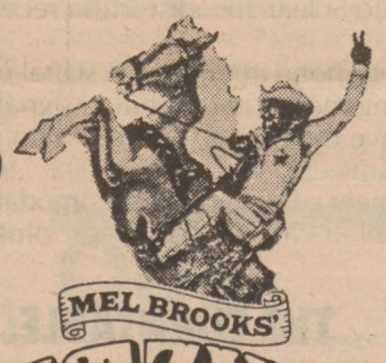

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events & entertainment

EDITED BY VENSON STEADMAN

CINEMA

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Super Dude." R. 3:45, 5:30, 7:15, and 9.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"The Private Afternoons of Pamela Mann" and "Three for a Party." X. Shows start at 3:30 with the last complete show at 8:30.

CAROLINA THEATRE, 1223 Main Street, 252-8011

The exhibs are obviously hedging their bets with a double bill of both blaxploitation and kung fu mayhem. "Cleopatra and the Casino of Gold" runs at 1, 5, and 9 with "Enter the Dragon" at 3 and 7. Both are rated R.

CAPRI THEATRE, 1519 Harden Street, 254-5601

"Her Freedom" with "Last Attempt" on next. X. Continuous shows from 1 p.m.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

School is in with "Teenage Coeds" and "The Classmates." Rated X, they show from 1 p.m. with the last complete show at roughly 9:30.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1110

"Jacqueline Susann's Once is Not Enough." Once is too much for this sleazy teaser about a Justinian innocent (Deborah Raffin) adrift in the sexual wilds of the big city. The range of titillation includes not only some low suggestiveness (Raffin is hung up on daddy Kirk Douglas, rich bitch Alexis Smith gives Melina Mercouri a big sloppy kiss), but the spectacle of such actors as Douglas, Smith, Mercouri, Brenda Vaccaro, and (less surprisingly) George Hamilton prostituting themselves to Susann's sexual soap opera. David Janssen plays Susann's cretinous conception of a drunken, brawling nearly impotent Norman Mailer, but not even that's funny, just disgusting and rather depressing. Rated R, and the times are 1:30, 6:30, and 9.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1110

"Jaws." Richard Dreyfuss, Roy Scheider, and Robert Shaw go fishing in what is fast becoming the biggest money hit in movie history. PG. 2, 4:30, 7, and 9:30.

FOX THEATRE, 1607 Main Street, 254-5212

"The Fortune." A pleasant little nothing of a comedy with Jack Nicholson and Warren Beatty as twenties con men out to get the fortune of heiress Stockard Channing. Mike Nichols' direction takes off from the unpretentious knockdown physical comedy of the old two reelers, and indeed there's about enough material here for 30 minutes. It's hard to say what viewers should do with the other hour except maybe stay home and read the reviews, which are far more entertaining. Written by Adrian Joyce (alias Carole Eastman) who also did the script for Five Easy Pieces." PG. 1:40, 3:30, 5:20, 7:10, and 9.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"A Woman Under the Influence." John Cassavetes and his stock company of professional amateurs in a film about mental illness and the ways that people misapprehend it. Gena Rowlands' characterization in the lead is a good idea that isn't carried out far enough, but the attempts at naturalism, that is a celebration of ordinary life with a pseudo-documentary off-hand camera style, don't quite come off -- maybe because one wonders just how much Cassavetes knows about the lower class world he's depicting. These characters seem more like rustics in a Shakespearean comedy. With Peter Falk sporting a floppy hat and Columbo walk as the eventually understanding husband. R. 3, 6, and 9.

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"The Tamarind Seed." Doomed love between an Englishwoman (Julie Andrews) and a suave member of the Russian embassy (Omar Sharif). And there are espionage complications. Directed by Andrews' husband, Blake Edwards, in a presumably more serious vein than "The Return of the Pink Panther." 2:30, 4:45, 7, and 9:15.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"Nashville." Robert Altman's easy-going, improvisational methods find their natural place in this epic about the country music capital, and, by implication, America's heartland. It succeeds not so much as a whole as the sum of the parts supplied by the many fine actors including Henry Gibson, Lily Tomlin, Keenan Wynn, Ned Beatty, Keith Carradine, Shelley Duvall, and Gwen Welles (many of whom developed through Altman movies), and if the critics have possibly oversold the controlling insights behind it, it's still a remarkable effort in a style refreshingly unlike anything else being made today. R. 3, 6, and 9.

MIRACLE THEATRE, 1228 Main Street, 256-1950

"Love and Death." Woody Allen fights Napoleon and makes love to Diane Keaton as a Russian countess. A wonderful allusive tribute to the masterpieces of Russian literature and the comedy of the screen past (especially Keaton and Bob Hope) by our finest comedian of the screen present. Rated PG, with shows at 2:30, 4:15, 6, 7:45, and 9:30.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Monty Python And the Holy Grail." Monty Python's Flying Circus, a group of English comics whose style (and some of whose members) derive from "Beyond the Fringe," have built this, their second feature, entirely around the King Arthur legend. It's not been as well received as their brilliant "And Now For Something Completely Different," but anything should be a breath of fresh air after "Rollerball." The times are 3, 5, 7, and 9 with no matinees on Monday through Thursday. The late show this weekend is "Animal Crackers" with the Marx Brothers.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Summer School Teachers." More low budget soft-core at 1, 2:40, 4:20, 6, 7:40, and 9:20. R.

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

Some movies seem harder to get rid of than fly paper. "Blazing Saddles" returns for its fifth (or is it sixth?) run in Columbia and certainly its qualities should be well enough known by now not to require further elaboration. Rated R, with shows at 3, 5, 7, and 9. No matinees on weekdays.

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"Blue Water, White Death." A documentary from several years ago about shark hunting. In case no one gets the point, the ads have a giant pair of jaws. 3:25, 5:25, 7:25, and 9:25. 7:25 and 9:25 on Monday through Thursday.

Top: Lee Remick and Paul Scofield in "A Delicate Balance"

Right: Stacy Keach in "Luther"

HIGHLIGHT

In a move that should liven up the Indian summer doldrums for both film and theatre lovers alike, ABC Southeastern Theatres has just announced that they will be showing an eight week series this Fall of the movies from the first season of the American Film Theatre. These will include: Lee Marvin, Frederic March, and Robert Ryan in John Frankenheimer's filming of "The Iceman Cometh"; Cyril Cusack, Ian Holme, and Vivien Merchant in Pinter's "The Homecoming"; Alan Bates in "Butley"; "The Three Sisters" with Laurence Olivier and the National Theatre of Great Britain; Stacy Keach in John Osborne's "Luther"; the Kurt Weill - Maxwell Anderson collaboration, "Lost in the Stars," with Brock Peters, Melba Moore, and Clifton Davis; and Zero Mostel, Gene Wilder, and Karen Black in "Rhinoceros." The first movie in the series will be Edward Albee's "A Delicate Balance," starring Paul Scofield and Katherine Hepburn, and it will begin shows at 2 and 8 on Friday, September 19th, to be followed by one film for each of the subsequent weeks. Tickets will be $2.50 at the door -- considerably less than the original Film Theatre price -- or series tickets for all eight movies can be purchased for $15 from the Columbia Jewish Center, 4540 Trenholm Road, phone 787-2023. All shows will be at the Richland Mall Theatre.

SPECIALS

Sunseed, a documentary about spiritual teachers including Baba Ram Dass, Suzuki Roshi, and Swami Satchidananda, will be shown at the 221 Pickens St. Restaurant at 2, 4, and 7 on Sunday, September 14th, and 7 p.m. on Monday September 15th. Cost is $1.50

Baba Ram Dass, who will appear in the film "Sunseed"

[Continued on page twelve]

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events

(Continued from page 11)

The Columbia YMCA Youth Departmemt will offer karate lessons for boys 10-14 years of age starting in September. The hour long classes will be taught at the YMCA at 1420 Sumter Street on Saturday mornings at 10 a.m. Two six week sessions will be offered; the first starting September 27. the second starting November 8. Cost is $6 for YMCA members, $12 for non-members. For further information contact the YMCA at 254-1451.

The League of Women Voters will sponsor a public forum on September 24 to examine the process of education decision making in the four metropolitan Columbia area school districts. Participating on the panel forum will be: Superintendent H.E. Corley of Richland County School District No. 2; Ms. Karen Maddux, Uniserv Representative of the Richland County Education Association; Ms. Carol Reis, a parent from Lexington County School District No. 5; and Mr. Donald Upton, Chairperson of the Richland County District No. 1 Board of School Commissioners. The forum will begin at 7:30 p.m. in Cottingham Theater on the Columbia College campus. It is open to interested citizens, educators, and students in the Columbia area.

The Midlands Association for Retarded Citizens will hold a reorganizational meeting Thursday, September 18th, at 8 p.m. in the Standard Savings and Loan Building at Trenholm Plaza. A representative from the Social Security Administration will explain benefits available to retarded individuals through that office and answer any questions in regards to the retarded. All persons with an interest in the future of retarded citizens are urged to attend and voice their opinions.

THEATRE

Cabaret continues at Workshop Theatre through September 20. This production of the Broadway hit has been directed by Jim E. Quick and stars Ellen Holman, Adrian Elder, and Jeffrey Judson. Tickets are $3.50 for adults, $2.50 for students and the curtain time is 8 p.m. nightly with 3 p.m. matinees on Sundays. See review in this edition.

MUSIC

Rod Stewart is to perform at Carolina Coliseum on September 29th at 8 p.m. The "Charlie Daniels Band" will also be appearing on the program. Tickets are $6.50, $5.50, and $4.50.

Janice Kay Hodges and Winifred Goodwin are scheduled to give a special recital at USC's Fraser Hall on Sunday, September 14th, entitled "one piano and four hands." The program will include works by Mozart, Beetoven, Brahms, Bizet, Stravinsky, and Faure. It's free to the public, and will begin at 4 p.m.

Two USC faculty members will present a recital of art songs and opera arias at Fraser Hall on the USC campus, Tuesday, Sept. 16 at 8 p.m. Baritone Donald Gray and pianist Bong Hi Kim will perform selections by Beethoven, Schubert, Stravinsky, Verdi and Ives. They will also perform a cycle of songs originally written for the 1930 movie "Don Quixote." The recital is open to the public.

Donald Gray

ART

Anyone wishing to be a docent, that is a volunteer tour guide at the Columbia Museum of Art should contact the Museum before Monday, September 15th, the date when training sessions are scheduled to begin. The Museum is located on the corner of Senate and Bull Streets, or those wishing more information may call 799-2810.

The Columbia Museum of Art will be having another "Experts Panel" at the Museum on Wednesday, September 17th at 3 p.m. Anyone who has unrecognized objects and art works that they want the experts to judge and evaluate is invited. Judges will be William Belser, George Hartness, and Museum Curator Edward Barnwell. Also, continuing this week at the Museum will be exhibits by the Artists Guild of Columbia award winners, and the Richland Art School and USC Art Department faculties.

The Richland County Recreation Commission will sponsor a two-day indoor arts and crafts sales show on September 20th and 21st. Trenholm Park is the location and the hours will be from 10 a.m. until 6 p.m. on Saturday and 1:30 p.m. until 6 p.m. on Sunday. Exhibits will include all forms of painting, drawing, prints, pottery, metal sculpture, tole painting, crocket, handmade dolls, weaving, and many more. A special folk music attraction will be appearing at various times throughout the sale. For more information call Pam McLain, Arts Director, at 754-5111.

CLUBS

THE SECOND LEVEL, 2011 Devine Street, 771-4794

Adele Foster and her trio will perform this Friday, "Axis Bold as Love" on Saturday. Next week: Johnny Hilton on Monday, Larry Rhodes on Tuesday, Rob Crosby on Wednesday, Jim, Lee, and Connie on Thursday, and the "PDWR Jazz Band" for the weekend of the 22nd. Cover is $1 on the weekend, 50 cents during the week.

THE NEW SOUTH MUSIC HALL AND WHISKEY PARLOR, 4614 Devine Street, 787-6505.

"Hickory Wind" for the 5th and 6th. Knappy Patch will sing this Sunday, there will be a jazz workshop on monday, Rob Crosby sings on Tuesday, and "The St. Vitus Dance Band" finishes up the week. The cover for members on the weekend is usually $2.

THE CHOPPING BLOCK, 1021 Briargate Circle, 772-2011

"Pat and Mary" for the weekend of September 13th. Eddie "Sweet Thang" Brown next week. No cover charge.

THE PUMPERNICKEL, Arcade Mall, Downtown, 254-0775

An unnamed jazz group this Friday and the following Friday. Jim, Lee and Connie are the regulars for Saturday. Next week has Sanctuary on Monday, the Blind Dave Trio on Tuesday, Charles on Wednesday, and Birdfish on Thursday. No cover charge.

THE FORUM, 1520 Senate Street, 771-9973

On the weekend of the 13th the group will be "Uncle john's Band." Pam, Don, and Blind Dave are scheduled for next Monday, Drink Small for Tuesday, "Any Time" on Wednesday, Rob Crosby on Thursday, and "Joanie and Friends" for the weekend. The cover is $1 on Monday, Friday, and Saturday.

THE LEFT GUARD, 2728 Rosewood Drive, 799-2575

"Mother's Finest" for this weekend; "Nantucket" will be the group for next week. The cover charge is usually $1.50 for members on Wednesdays and Thursdays, $2 or $2.50 on the weekend.

TELEVISION

Saturday, September 13

5 p.m. - Wide World of Sports. Muhammad Ali's fight with Joe Bugner is seen for the first time on TV. (Channel 25)

8 - And speaking of Muhammad Ali, the umbrageous rhymester of the fight world, will be hosting a variety special with Flip Wilson, Aretha Franklin, and pal Howard Cosell (whose announcing style will be parodied by comic Gabe Kaplan). (Channel 25)

8:30 - Doc. A new series from the Mary Tyler Moore operation with Barnard Hughes as a loveable New York GP, and patients billed as "an uncommon pack of zanies." We have our doubts. Elizabeth Wilson (seen on "All In the Family" and elsewhere) plays his wife. (Channel 19)

9 - Movie. "The Last of Sheila." Richard Benjamin, James Mason, Dyan Cannon, James Coburn, and Joan Hackett in a "Ten Little Indians" style murder mystery on board a yacht. Written by Stephen Sondheim and Anthony Perkins. (Channel 10)

9 - Hollywood Television Theatre. Dorothy Parker's "Ladies of the Corridor" is repeated. Cloris Leachman, Mike Farrell, and Jane Wyatt are the stars. (Channel 35)

10 - Carol Burnett. TV's best variety show returns with guest Jim Nabors and new regular Tim Conway. (Channel 19)

11 - Philadelphia Folk Festival. This week the featured performers will be Arlo Guthrie, Dianne Davidson, Murray McLaughlan, Martin Carthy, and harmonica player Peg Leg Sam. (Channel 35)

Sunday, September 14

1 p.m. - Football. An exhibition game with the New England Patriots playing the New York Jets. The St. Louis Cardinals will face the Denver Broncos following. (Channel 19)

Barbara Walters visits with members of the Danish royal family as part of a program in which she will profile the young royalty of Europe, Thursday from 1:30 to 3 p.m. on Channel 10.

7 - Three For the Road. Another new series hopeful, this one about a father and his two sons who tootle around the country in their Winnebago. Looks to be the usual warm, family sludge. The opener revolves around the older boy's "struggle to hide the fact that he is terrified of learning to fly a hang glider," which, we think, speaks for itself. The father is Alex Rocco. (Channel 19)

9 - Movie. "Cabaret." Liza Minelli and Joel Grey show how show business hype can turn a mildly creaky allegory about the decadence of pre-World War II Berlin into a dynamite movie musical. Minelli, most of whose movie roles have been unfortunate, here found her metier and her career has since been going only up. Directed by Bob Fosse with a blending of seedy realism and hard edged stylization. Photography by Geoffrey Unsworth. (Channel 25)

Monday, September 15

9 p.m. - Movie. "The April Fools." Jack Lemmon and Catherine Deneuve are the star-crossed lovers in this middle-aged triangle set in the world of big business. Peter Lawford, Charles Boyer, and Harvey Korman. New York locations. (Channel 10)

10 - Medical Center. Robert Reed gets no sympathy as a famous surgeon who requests a few anatomical alterations on himself. Part II of last week's transsexual titillator, CBS plans an announcement that it may not be suitable for viewers of taste or intelligence. (Channel 19)

12 — The Best of Groucho. A fall premiere worth getting excited about, this syndication of Groucho Marx' old "You Bet Your Life" TV series has been a bit hit in other cities and hopefully will stick around in Columbia as well. Some of the one-liners that Groucho fed his "contestants" (which are rumored not to have been ad libs at all) are by now legendary. (Channel 25)

Tuesday, September 16

9 p.m. - Switch. Recent movie predilections for jokesy romantic leads of the same gender spill over into video land with this new show about an ex-con man (Robert Wagner, whose recent TV characters seem to be getting into a rut) and ex-cop (Eddie Albert, who in recent years has admirably broken out of that rut that was "Green Acres") who team up to fight crime. Roger C. Carmel guest stars. (Channel 19)

Wednesday, September 17

8 p.m. - When Things Were Rotten. Sid Caesar, once Mel Brooks' employer, guest stars this week on Brooks' new spoof series about Robin Hood. (Channel 25)

1:15 a.m. - Tomorrow. Tom Snyder talks to authors James Jones and James Michener. (Channel 10)

Thursday, September 18

8:30 p.m. - Fay. Divorcees were once a TV no no, but in this episode Fay (Lee Grant) explains to her meddling mother why she and her ex are happier apart. And in "Family Hour" too, no less. (Channel 10)

9 - Movie. "Red Sun." Charles Bronson and Toshiro Mifune try to see who's the most ferocious in this 1971 adventure move that also stars Alain Delon and Ursula Andress. They're looking for a samurai sword in the "19th Century American West." The character names such as Link and Kuroda are, naturally, suitable for grunting. (Channel 19)

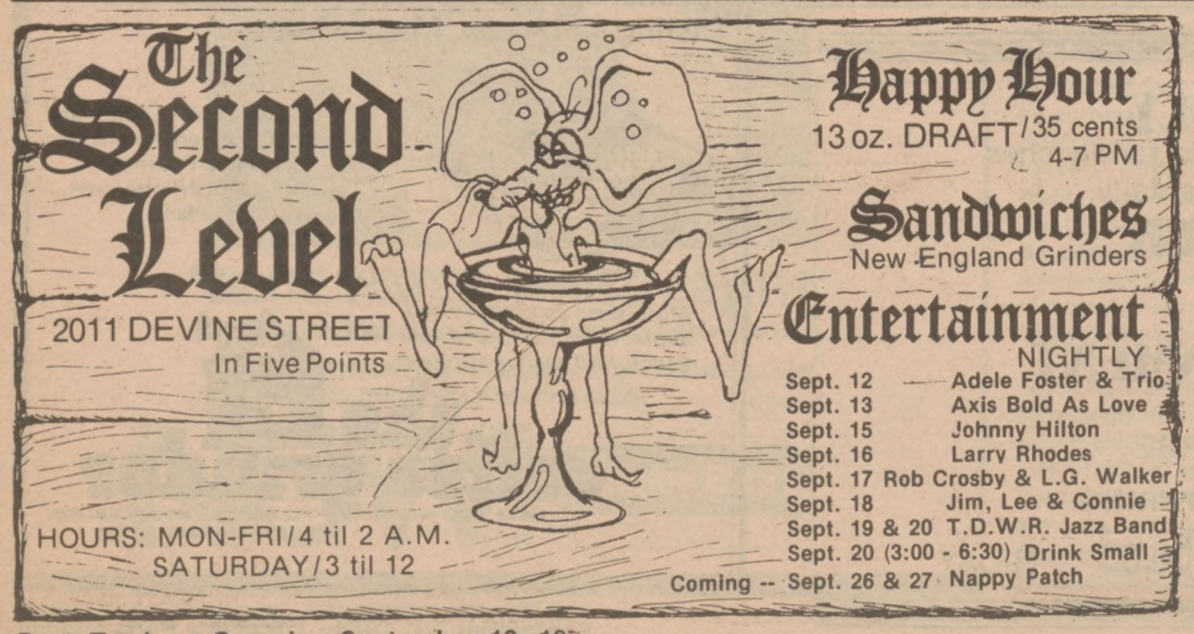
1 a.m. - Tomorrow. Magician Doug Henning will amaze Tom Snyder. (Channel 10)

Friday, September 19

8:30 p.m. - M*A*S*H. Henry Morgan comes aboard as the slightly daffy Commanding Officer who replaces the defunct Henry Blake. How well he replaces remains to be seen. Mike Farrell is the other new regular. (Channel 19)

10 - The Naturalists. Teddy Roosevelt is this week's subject. (Channel 35)

1 a.m. - Midnight Special. Paul Williams, Phoebe Snow, and the Nitty Gritty Dirt Band. (Channel 10)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2011 DEVINE STREET
In Five Points
HOURS: MON-FRI/4 til 2 A.M.
SATURDAY/3 til 12
Happy Hour
13 oz. DRAFT/35 cents
4-7 PM
Sandwiches
New England Grinders
Entertainment
NIGHTLY
Sept. 12 — Adele Foster & Trio
Sept. 13 Axis Bold As Love
Sept. 15 Johnny Hilton
Sept. 16 Larry Rhodes
Sept. 17 Rob Crosby & L.G. Walker
Sept. 18 Jim, Lee & Connie
Sept. 19 & 20 T.D.W.R. Jazz Band
Sept. 20 (3:00 - 6:30) Drink Small
Coming -- Sept. 26 & 27 Nappy Patch

A GOURMET'S DELIGHT

*Happy Hour - 4:30-6:30 [two for one]
*Gourmet Sandwiches
*Great Drinks
*Open 6 Days 11:00 a.m.-until?
*Nightly Entertainment

Five Points
634 Harden Street
799-6723

STAGE DOOR

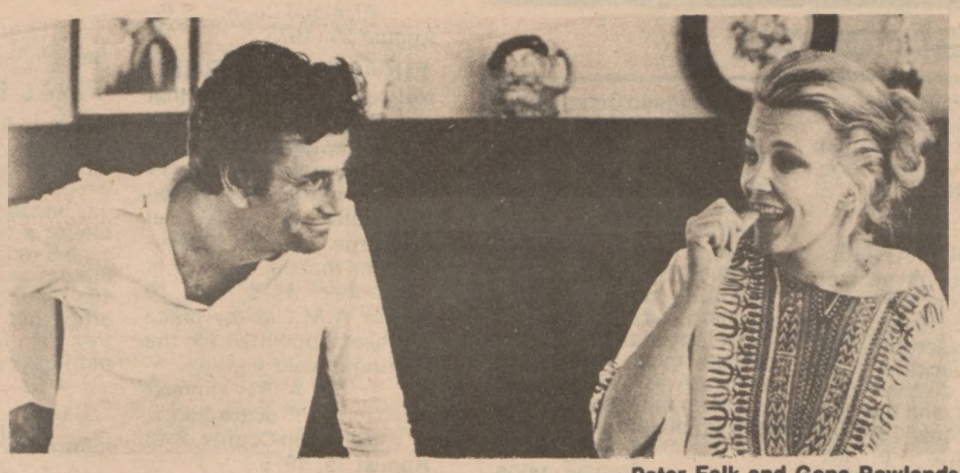
[Continued from page ten]

the director's wife, Gena Rowlands, and leaves its audience a little over two-and-a-half hours older, is a flat portraiture of an attractive young housewife named Mabel who is mentally unstable and in a perpetual vivacious state of impending nervous collapse. Mabel is married to a wonderful guy named Nick (Peter Falk) who works long heroic hours in the wind and the rain for something like the Highway Department. And she has three wonderful kids. And her mother-in-law, like a lot of mothers-in-law in an awful lot of jokes and stories, is a brittle hypochondriac. But just why Mabel is the way she is the movie never says. The lady might as well be crazy because a bent rose is a bent rose is a bent rose, simply because such pretty pathos is always a beauty to behold. There is plenty of time to think about it. The movie is sodden with the ineffable Cassavetes trademark, a sense of boredom which begs for just "a little more" time to justify itself, and watching it all the way through, nodding and smiling, is like spending an afternoon feigning interest in someone else's family's photo album.

Lost perhaps somewhere in the onanistic depths of Method motivation is the rhyme and reason of almost every gesture Rowlands sets on screen. She charms her way along with a tomboy's energy -- cute, spastic postures, cracked, grim smiles, Sandy Dennis tears, all photogenic allusions to a character that never exists. As a legitimate actress Rowlands draws upon an intuitive sense of elusive vulnerability which is often as bedazzling as Katherine Hepburn's certain sense of stoic reserve. She is displayed for everyone's chivalrous admiration, and she does repeatedly catch our interest, in not our sympathy, fleetingly, like the brief glimpse of a netted butterfly.

But Rowlands' Mabel is not a person but merely a phenomenon, like the movie, and we can't really care for "it" because we don't know why "it" is behaving so strangely. If the movie were seriously concerned with mental illness (and who's to rule out mental retardation, so blurred is the film?) it might be metaphorically explained away, or excused, as an elaborately embellished case history, the kind of film-study which, if melted down into a seamy black-and-white half-hour with narration, might be shown to a junior high health class by some crusty matron anxious to get by this exciting and distasteful subject and on to the chapter on teeth and gums. Artistically, it is, at best a nice documentation of a good actress refusing against almost insurmountable pressure to make a fool of herself. As a story it's a logical sequel to **Rosemary's Baby**. Everything that Mabel's friends and relatives -- whether sincere or insincere, benign or malicious -- do to make her feel at home is construed by Cassavetes into such an orgy of ineptitude and insensitivity that you have to think that one and all, hubby included, are part of a daemonic cult dedicated to doing her in.

In a movie as mentally unstable as its protagonist, there need be a few scenes of relative security and sanity. One or two brief scenes with Nick and his highway crew seem to have a real husky men-in-groups flavor, and reveal an unspoken rapport that is somehow reassuring. But the scenes which provide, as it were, this experiment's controlled conditions, are those in which Mabel is tending to the children, who are



Peter Falk and Gena Rowlands

usually making mayhem and swirling cherubically about. These are the vignettes we have seen a thousand times in commercials directed to housewives. In relief contrast to the rest of the movie they are directed and edited very tightly, and in them Mabel appears completely normal. It soon becomes clear that what the movie is actually doing is playing Mabel's silly tortured behavior up against our conditioned expectations that she be as healthy and happy as a housewife must be in Elm City. If the various layers of pseudo cinema verite can be stripped away at leisure, we can find the movie's existential message-in-a-fortune cookie: "That lovely young mother in the Kotex commercial is lying through her teeth," it reads, "she couldn't be smiling, she has severe abdominal pain and -- life is cruel!" Incidentally, the children are used as set pieces to show Mabel's purity of heart. She cannot be cruel to them as she is at some time to everybody else -- a distinctly unrealistic touch for a woman in her "condition."

Because Cassavetes has emerged as something like the Joe Papp of a marketable form of cinema verite I suspect people tend to give too eager an audience to this movie's many dull protracted scenes which, if done by some unknown youngster, would be dismissed by buffs as "textbook exercises in mood creation" and met by the multitudes with resounding snores. The word must be out that to admit to boredom is to confess you don't see the point, and even the cynical don't enjoy being on the outside of an in-joke. Serious acolytes of the cult of spontanaeity saw early that their faith required a saintly, super-human tolerance for the uninteresting, and their rhetoric against the instant-coffee culture read: put aside that sinful commercially-conditioned sense of impatience, and approach Life and Art as a prospector, panning for gold. Forgotten in this exhortation is one of the Westerns' indelible prototypes. The grizzled prospector as fool and failure, a loser who justifies his loss with all the wrong platitudes. Sitting patiently or dutifully through **A Woman Under The Influence** is not like wasting your life, but it could leave you empty-handed unless you find, as you always find in the bad performance of an amateur actor who happens to be a relative of yours, "some good things in it." Some of the "good things" (fool's gold to be sure) in **A Woman Under** are: A shot of Nick and his men arriving at the Crest Cafe, a blue collar country bar on an open road, set against a foggy dusk, is an indescribably eerie picture of a nomadic community. Enjoy it for five seconds. A short scene of Mabel yelling and kicking a friend of Nick's for tracking mud into the kitchen where you don't know whether she's angry or joking. And finally, a very funny cameo appearance at the beginning of the film by the middle-aged man with a voice like an old woman who Mabel has picked up at a bar. When Mabel goes into her cutesy crazy act the morning after, her companion treats it straight, like any crisis in a countrified courtship. "I don't know what's gotten into that woman," he whines in nervous distress.

Dan Lackey

CLASSIFIEDS

Nikon FZ Photomic w/50 mm F2 lens 1½ years old -- real good condition. List for 725.00, sell 400.00. Call 799-7492 after 4:30.

8 mm Nikkor F2.8 Fisheye lens with builtin filters -- excellent condition. List 1058.00, sell 400.00. Call 787-9726 after 7 p.m.

Motorola Console Stereo with maple cabinet -- not veneer -- AM/FM stereo, 8 track, turntable. Orginally 399.95, sell 175.00. Call 787-9726 after 7 p.m.

Wanted Roommate. 5 Points Area. $70 month plus utilities. Prefer grad. student. 771-6000, ask for Lynn or 799-4679.

Wanted: Used dark room equipment. Call 799-1174.

1974 JAWA 350 Californian, UNDER 500 MI., excellent condition, extras. Help a deserving chap go to law school. Call Jim at 254-1705 or leave message 771-9648.

Approximately 5 acres for sale, 4 miles off Peak exit; mostly wooded. Chapin schools. Owner, 1-345-3433.

1974 Kawasaki dirt bike. Hardly ridden; good condition. $300. Call 1-345-3433.

2nd BIG HIT

SHOWS CONT. FROM 3:30

LAST COMPLETE SHOW 8:30

"The Private Afternoons of Pamela Mann"

NOW

786-0790 Atlantic I & II 3220 TWO-NOTCH ROAD

RATED SUPER XX

legal notices

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Henrietta C. Geiger, has applied to me for Letters of Administration on the estate of Henry Edward Geiger deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 22nd day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 5th day of September, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Mae Frances Diamond has applied to me for Letters of Administration on the estate of Josh Toliver deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 22nd day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 5th day of September, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Lucile B. Shull has applied to me for Letters of Administration on the estate of Pearl Tyndall Brumble deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 22nd day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 5th day of September, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Golie D. Augustus has applied to me for Letters of Administration on the estate of Lessie R. Augustus deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 23rd day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 8th day of September, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

ESTATE NOTICE

All persons having claims against the estate of Edward Dinney deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Genevieve Dinney,
Administratrix
Route 1, Box 301 C
Irmo, S.C.
September 9, 1975

ESTATE NOTICE

All persons having claims against the estate of William Henry McKenney deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

William James McKenney,
Executor
c/o William J. Caskey, Atty
P.O. Box 616
Lexington, S.C. 29072
September 8, 1975

ESTATE NOTICE

All persons having claims against the estate of Thelma Elliott Suggs deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Arthur M. Suggs,
Administrator
6434 Bridgewood Road
Columbia, South Carolina
September 4, 1975

FINAL DISCHARGE

Notice is hereby given that Guy H. Elder, Executor of the estate of Guy Hampton Elder, Sr., Deceased has this day made application unto me for a final discharge as such Executor; and that the 6th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 5, 1975

richland county legal notices

LEGAL ADS ON PAGES 13, 14, 15 THIS WEEK.

FINAL DISCHARGE

Notice is hereby given that Florence Gantt Hoover, Executrix of the estate of Rebecca Singleton Gantt, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 6th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 5, 1975

FINAL DISCHARGE

Notice is hereby given that Lillie B. Glover, Executrix of the estate of Alton Glover, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 27, 1975

FINAL DISCHARGE

Notice is hereby given that Charles Buford Madden, Jr., Administrator of the estate of Annie Lee G. Madden, Deceased, has this day made application unto me for a final discharge as such Administrator; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 29, 1975

FINAL DISCHARGE

Notice is hereby given that Dewey A. Johns, Executor of the estate of Maybelle C. Johns, Deceased has this day made application unto me for a final discharge as such Executor; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 28, 1975

FINAL DISCHARGE

Notice is hereby given that T. Moffat Burris, Sr., Executor of the estate of Samuel H. Hay, Deceased has this day made application unto me for a final discharge as such Executor; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 29, 1975

FINAL DISCHARGE

Notice is hereby given that Mildred H. Smith, Executrix of the estate of Marjorie M. Hook, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 2nd day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 2, 1975

FINAL DISCHARGE

Notice is hereby given that Elizabeth B. Tompkins, Executrix of the estate of Frank G. Tompkins, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 2nd day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 2, 1975

FINAL DISCHARGE

Notice is hereby given that Mary F. Monroe, Executrix of the estate of Manford J. Monroe, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 2nd day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 2, 1975

FINAL DISCHARGE

Notice is hereby given that Virginia Harlow Hagood, Executrix of the estate of James Frank Hagood, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 29, 1975

FINAL DISCHARGE

Notice is hereby given that Doris Runell Tuttle, Executrix of the estate of Richard Paul Tuttle, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 27, 1975

FINAL DISCHARGE

Notice is hereby given that Mary L. Harris, Executrix of the estate of Daisy McKenzie Miller, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 27, 1975

FINAL DISCHARGE

Notice is hereby given that Margaret J. Jacobs, Executrix of the estate of Robert L. Jacobs, Sr., Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 27, 1975

FINAL DISCHARGE

Notice is hereby given that David A. Fedor, Executor of the estate of Woodrow Stickland, Deceased has this day made application unto me for a final discharge as such Executor; and that the 26th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 26, 1975

FINAL DISCHARGE

Notice is hereby given that J. Lee Sims, Jr., Executor of the estate of Erma Fulmer Sims, Deceased has this day made application unto me for a final discharge as such Executor; and that the 26th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 26, 1975

FINAL DISCHARGE

Notice is hereby given that Ernest S. Martin, Administrator CTA of the estate of Henry R. Martin, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 21, 1975

FINAL DISCHARGE

Notice is hereby given that George O. Culli, III, Guardian of the estate of Carolyn Faye and George O. Culli, IV, Minors has this day made application unto me for a final discharge as such Guardian; and that the 25th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 25, 1975

FINAL DISCHARGE

Notice is hereby given that William C. Lucas, Executor of the estate of John Edward Lucas, Deceased has this day made application unto me for a final discharge as such Executor; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 22, 1975

FINAL DISCHARGE

Notice is hereby given that Katherine F. Bowen, Guardian of the estate of James A. Bowen, Jr., Minor has this day made application unto me for a final discharge as such Guardian; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 21, 1975

FINAL DISCHARGE

Notice is hereby given that Carolyn F. Bolton, Administratrix of the estate of Willie Bolton, Sr., Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 20, 1975

FINAL DISCHARGE

Notice is hereby given that Nancy Evans, Administratrix of the estate of Prophet Oliver Evans, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 19th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 19, 1975

FINAL DISCHARGE

Notice is hereby given that Sara M. Neal, Administratrix of the estate of Eugene E. Neal, Deceased has thid day made application unto me for a final discharge as such Administratrix; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 20, 1975

FINAL DISCHARGE

Notice is hereby given that Nell Dye Harper, Executrix of the estate of George Greer Harper, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 19th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 19, 1975

FINAL DISCHARGE

Notice is hereby given that Hampton Johnson, Administrator of the estate of Fletcher Johnson, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 21, 1975

FINAL DISCHARGE

Notice is hereby given that Fred M. Harmon, Executor of the estate of Hattie Pearle Harmon, Deceased has this day made application unto me for a final discharge as such Executor; and that the 8th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 8, 1975

FINAL DISCHARGE

Notice is hereby given that Nathan Sheftman, Guardian of the estate of Paul Michael Sheftman, Minor has this day made application unto me for a final discharge as such Guardian; and that the 8th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 8, 1975

FINAL DISCHARGE

Notice is hereby given that Jean B. Ellisor, Executrix of the estate of Lorick Gray Ellisor, Sr., Deceased has this day made application unto me for a final discharge as such Executrix; and that the 9th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 9, 1975

FINAL DISCHARGE

Notice is hereby given that First National Bank of S.C., Executor of the estate of August F. Hamburger, Deceased has this day made application unto me for a final discharge as such Executor; and that the 8th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 8, 1975

FINAL DISCHARGE

Notice is hereby given that Elizabeth M. Wells, Executrix of the estate of Francis Bailey Wells, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 9th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 9, 1975

FINAL DISCHARGE

Notice is hereby given that Robert E. Gregory, Executor of the estate of Paul E. Gregory, Deceased has this day made application unto me for a final discharge as such Executor; and that the 8th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 8, 1975

FINAL DISCHARGE

Notice is hereby given that Eleanor M. Vause, Administratrix of the estate of Robert Z. Vause, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 9th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 9, 1975

FINAL DISCHARGE

Notice is hereby given that Mary P. Peeples, Guardian of the estate of John William Peeples, Deceased has this day made application unto me for a final discharge as such Guardian; and that the 9th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 9, 1975

FINAL DISCHARGE

Notice is hereby given that Henry M.G. Walker, Executor of the estate of Esther Shay Walker, Deceased has this day made application unto me for a final discharge as such Executor; and that the 3rd day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 3, 1975

FINAL DISCHARGE

Notice is hereby given that Donald R. Shealy, Executor of the estate of J. Malcom Shealy, Deceased has this day made application unto me for a final discharge as such Executor; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 13, 1975

FINAL DISCHARGE

Notice is hereby given that Ferry Mae O'Berry, Administratrix of the estate of Herman O'Berry, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland, S.C.
August 13, 1975

FINAL DISCHARGE

Notice is hereby given that Elizabeth L. Bouknight, Executrix of the estate of M.A. Bouknight aka Mendal Alex Bouknight, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 15, 1975

FINAL DISCHARGE

Notice is hereby given that Edgar L. Williams, Jr., Executor of the estate of Elizabeth B. Williams, Deceased has this day made application unto me for a final discharge as such Executor; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 14, 1975

FINAL DISCHARGE

Notice is hereby given that Bankers Trust of South Carolina, N.A., Executor of the estate of Paul W. Phillips, Jr., Deceased has this day made application unto me for a final discharge as such Executor; and that the 18th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 18, 1975

FINAL DISCHARGE

Notice is hereby given that Allan W. Wendt, Administrator CTA DBN of the estate of Francis D. Pinckney, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 6th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 4, 1975

FINAL DISCHARGE

Notice is hereby given that First National Bank of S.C., Executor of the estate of Mary Ellen Blain, Deceased has this day made application unto me for a final discharge as such Executor; and that the 6th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 4, 1975

FINAL DISCHARGE

Notice is hereby given that First National Bank of S.C. Administrator CTA of the estate of Bernice Carroll Bradham, Deceased has this day made application unto me for a final discharge as such Administrator CTA; and that the 6th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 4, 1975

FINAL DISCHARGE

Notice is hereby given that Elizabeth C. Mason, Executrix of the estate of Rena J. Price, Deceased has this day made application unto me for a final discharge as such Executrix; and the 6th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 4, 1975

FINAL DISCHARGE

Notice is hereby given that William Bennett Carter, Executor of the estate of Aurelia Williamson Carter, Deceased has this day made application unto me for a final discharge as such Executor; and that the 6th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 4, 1975

FINAL DISCHARGE

Notice is hereby given that Marie F. Zeun, Executrix of the estate of Stanley Zeun, Deceased has this day made application unto me for a

final discharge as such Executrix; and that the 6th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 4, 1975

FINAL DISCHARGE

Notice is hereby given that Mary B. Thacker, Administratrix of the estate of John Thomas Baldwin, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 6th day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 4, 1975

FINAL DISCHARGE

Notice is hereby given that William Von Uchtrup, Executor of the estate of Lillian Von Uctrup, Deceased has this day made application unto me for a final discharge as such Executor; and that the 3rd day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 3, 1975

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Jacqueline Duffie Weeks has applied to me for Letters of Administration on the estate of Louise Jones Duffie deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 8th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 22nd day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Charles F. Hanselmann has applied to me for Letters of Administration on the estate of Sommai Hanselmann deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 17th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 2nd day of September, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

ESTATE NOTICE

All persons having claims against the estate of Oliver Merritt Keels, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Dorothy Nettles Keels,
Executrix
3314 Truman Street
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Julius Melvin Wilson deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Clark Julius Wilson,
Administrator
2150 Woodfield Drive
Columbia, South Carolina
August 21, 1975

ESTATE NOTICE

All persons having claims against the estate of William H. Jackson, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Virginia S. Jackson,
Administratrix
c/o Cromer & Craig, Attys
1225 Pickens Street
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Frederick Edwin Eisenman, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Josephine P. Eisenman,
Executrix
3618 Belvedere Drive
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Belle G. Tallon deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Helen T. Dunning,
Administratrix
c/o James B. Ellisor, Atty
P.O. Box 5987
Columbia, S.C. 29250
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Lester L. Wilson deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

C.L. Wilson, Jr., Executor
c/o Kirkland, Aaron & Alley
Attorneys
1418 Laurel Street,
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of L.A. Mosley deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

C.B. Kelly, Administrator
Box 67, Blythewood
South Carolina, 29016
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of James Edward Wheat deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Dolly B. Wheat,
Administratrix
c/o Belser, Baker, Belser,
Barwick & Toal, Attys
P.O. Box 11848
Columbia, S.C. 29211
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of Adolphus Lyles Bynum deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

James W. Bynum, Administrator, CTA
c/o Charles W. Knowlton, Attorney
SCN Center,
Columbia, S.C.
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of Helen J. Bowers deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Donnie H. Bowers,
Administrator
Box 23, Chappell Creek Rd.
Hopkins, South Carolina
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of Joseph A. Neal, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Ethel S. Neal, Executrix
2409 Two Notch Road,
Columbia, S.C. 29204
August 26, 1975

ESTATE NOTICE

All persons having claims against the estate of Carroll Watkins Culbertson deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

John Bolt Culbertson,
Administrator
110 Elford Street,
P.O. Box 332
Greenville, S.C. 29602
August 25, 1975

ESTATE NOTICE

All persons having claims against the estate of John J. Ferrell, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mary Louise T. Ferrell,
Administratrix
c/o John B. Allen, Jr., Atty
P.O. Box 9507
Columbia, S.C. 29290
August 26, 1975

ESTATE NOTICE

All persons having claims against the estate of Winsel Jacques, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Armenia T. Jacques &
Gertrude T. Little,
Executrices,
400 Easter Street,
Columbia, S.C.
August 21, 1975

NOTICE

State of South Carolina
County of Richland
In The Family Court
Eula Lee Doucet,
Plaintiff,
-vs-
Levine Doucet,
Defendant.

TO THE ABOVE NAMED DEFENDENT:

YOU WILL PLEASE TAKE NOTICE that the original Complaint in the above entitled action was filed in the office of the Clerk of the Family Court for Richland County, South Carolina, on the 19th day of August, 1975.

LEGAL AID SERVICE AGENCY
BY: James F. Wells
Attorney for Plaintiff

FINAL DISCHARGE

Notice is hereby given that Genevieve Baxter Brandel, Executrix of the estate of Edsel William Brandel, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 28, 1975

FINAL DISCHARGE

Notice is hereby given that Mildred Hudson, Guardian of the estate of Winifred Hudson, Minor has this day made application unto me for a final discharge as such Guardian; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 29, 1975

SUMMONS

State of South Carolina
County of Richland
In the Family Court

Eula Lee Doucet
Plaintiff,
-vs-
Levine Doucet
Defendant.

TO THE ABOVE NAMED DEFENDANT:

YOU ARE HEREBY SUMMONED and required to answer the Complaint hereto attached and to serve a copy of your Answer on the Subscriber at the office of Legal Aid Service Agency, 1519 Gervais Street, Columbia, South Carolina, within twenty (20) days after the service of this Summons upon you, exclusive of the day of service. If you fail to answer the Complaint within the time aforesaid, Plaintiff will apply to the Court for the relief demanded in said Complaint.

ESTATE NOTICE

All persons having claims against the estate of Nicholas Peter Mitchell deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Kalliope Mitchell, Dr.
Emanuel L. Zalants and
The South Carolina National Bank, Executors
P.O. Box 168,
Columbia, S.C. 29202
September 4, 1975

ESTATE NOTICE

All persons having claims against the estate of William A. Loftis, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Leila Cook Loftis, Executrix
c/o John D. Nielsen, Atty.
1107 Barringer Building
Columbia, S.C.
September 3, 1975

ESTATE NOTICE

All persons having claims against the estate of William Clarence Boyd deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

William C. Boyd, III,
Executor
1250 SCN Center
Columbia, S.C. 29201
September 3, 1975

ESTATE NOTICE

All persons having claims against the estate of Lila Powell Willingham deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

John D. Willingham, Jr.
and Wilda W. Treske,
c/o Going & Going, Attys.
SCN Center, 1122 Lady St.
Columbia, S.C. 29201
September 5, 1975

ESTATE NOTICE

All persons having claims against the estate of Fred H. Plott, Sr. deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Fred H. Plott, Jr., Executor
102 Sugar Creek Road,
Route 4
Greer, S.C. 29651
August 29, 1975

ESTATE NOTICE

All persons having claims against the estate of Meredith Manning Norris deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

George Furman Norris, III,
Executor
4319 Ivy Hall Drive
Columbia, S.C. 29204
August 29, 1975

ESTATE NOTICE

All persons having claims against the estate of Eloise T. Belton deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Irvin Belton, Administrator, CTA
c/o Woodward, Butler & Unger, Attorneys
404 Palmetto Building
Columbia, S.C.
August 28, 1975

ESTATE NOTICE

All persons having claims against the estate of W.A. McLean, Sr., deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Ruth L. McLean, Executrix
951 Curtis Street
Columbia, S.C. 29210
August 28, 1975

ESTATE NOTICE

All persons having claims against the estate of Isaac J. Helms deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Hazel A. Helms,
Executrix
404 N. Trenholm Road
Columbia, S.C. 29206
August 28, 1975

ESTATE NOTICE

All persons having claims against the estate of Edwardine Altman Pesce deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Stacy K. Altman,
Administrator
c/o Thomas H. Curlee, Jr.,
Attorney
1224 Pickens Street
Columbia, S.C.
September 2, 1975

ESTATE NOTICE

All persons having claims against the estate of Lois E. Reynolds deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Marion J. King, Executor
c/o J. Donald Scott, Atty.
1417 Bull Streeet
Columbia, S.C. 29201
September 3, 1975

ESTATE NOTICE

All persons having claims against the estate of Rose P. Doublas deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Catherine Pelot, Executrix
2405 Haskell Street
Columbia, S.C.
September 3, 1975

ESTATE NOTICE

All persons having claims against the estate of Clifford Camp deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Bess Gobert Camp,
Executrix
303 Harden Street,
Columbia, S.C.
September 4, 1975

ESTATE NOTICE

All persons having claims against the estate of Zoe Wilson Bushouse, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Arthur A. Bushouse,
Executor
c/o D. Cravens Ravenel,
Attorney
P.O. Box 1476
Columbia, S.C. 29202
September 5, 1975

ESTATE NOTICE

All persons having claims against the estate of Philip Kershaw deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Dewey M. Duckett, Jr.,
Executor
205 Clover Bay Drive
Columbia, S.C.
September 5. 1975

ESTATE NOTICE

All persons having claims against the estate of Jessie B. Nash deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

John C. Nash, Jr. and Doris Nash Upshur, Executors
c/0 Allan E. Fulmer, Atty
1419 Bull Street,
P.O. Box 1548
Columbia, S.C. 29202
September 8, 1975

ESTATE NOTICE

All persons having claims against the estate of Sara H. Drake deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

W. Russell Drake, Executor
3300 Wheat Street
Columbia, S.C. 29205
September 3, 1975

ESTATE NOTICE

All persons having claims against the estate of Joseph Wheeler Hurteau, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Florence Moorhead
Hurteau, Executrix
4122 Roundtop Road
Columbia, S.C. 29205
September 9, 1975

ESTATE NOTICE

All persons having claims against the estate of Grover L. Derrick, Sr. deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Annie S. Derrick,
Executrix
c/o John Gregg McMaster,
Attorney
1000 Security Federal Bldg.
Columbia, S.C. 29201
September 9, 1975

ESTATE NOTICE

All persons having claims against the estate of Sam Dallas King deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Virginia L. King,
Administratrix, CTA
2637 Marling Drive,
Columbia, S.C. 29204
September 8, 1975

ESTATE NOTICE

All persons having claims against the estate of Harley Robert Morgan deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Gladys M. Morgan,
Administratrix
2712 Glenwood Road
Columbia, South Carolina
September 9, 1975

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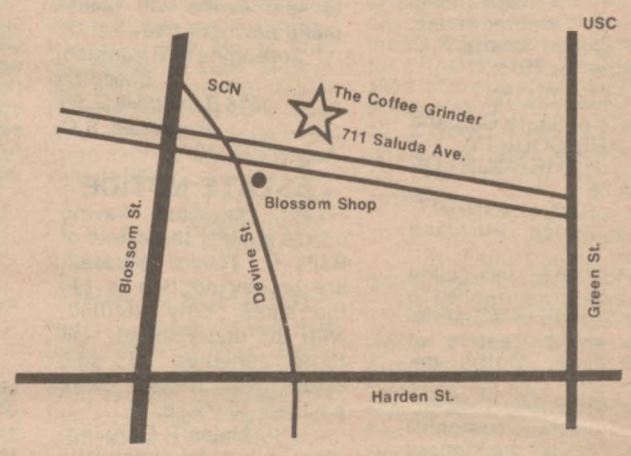
Adrian Elder
Proprietor



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